

IN THIS ISSUE:

PRACTICAL INSTRUMENTATION—By FRANK PATTERSON  
THE FIFTY-SEVEN VARIETIES OF NEW MUSIC—By CESAR SAERCHINGER  
A PROPOSAL TO THE HON. JOHN F. HYLAN AND TO MY COLLEAGUES—By ALFREDO MARTINO  
MORE HERBERTANA—By GUSTAV KLEMM

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Forty-Fourth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXVI NO. 1

NEW YORK, THURSDAY, JANUARY 4, 1923

WHOLE NO. 2230



Copyright 1922  
Edward Simmons

Drawing © Edward Simmons, from a Photograph by Mishkin

**GANNA WALSKA**  
LYRIC SOPRANO

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.**

Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Telephone, 2634 Circle  
Carnegie Hall, New York

**J. H. DUVAL**

TEACHER OF SINGING  
Italian and French Opera  
Studio: 32 Metropolitan Opera House Building  
New York

**M. F. BURT SCHOOL**

Sight-Singing, Ear-Training, Musical Stenography, Normal course in Public and Private School Music. Special coaching for church trials.  
Address: Brooklyn School, 48 Lefferts Place.

**ROSS DAVID**

VOCAL STUDIOS  
Sherwood Studio Building, 58 West 57th St.  
Phone, Circle 2297

**CARL M. ROEDER**

TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
607-608 Carnegie Hall, New York  
309 Main St., Orange, N. J.  
Residence: 680 St. Nicholas Ave., New York

**MME. ANITA RIO**

SOPRANO  
Vacancies for a Few Pupils  
182 Madison Ave.  
Phone: 392 Murray Hill, New York

**PURDON ROBINSON**

THE ART OF SINGING  
Vocal Expert and Diagnostician  
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)  
Studio: 245 West 75th St., New York  
Phone: Columbus 2505

**PHILIPP MITTELL**

VIOLIN PEDAGOGUE  
Van Dyck Studios, 939 Eighth Avenue,  
New York City  
Telephone Circle 6130

**MAESTRO G. H. CASELOTTI**

VOCAL TEACHER AND OPERA COACH  
Only teacher of **MARIA CASELOTTI**, coloratura  
Metropolitan Opera House Building  
1425 Broadway : : : : New York City  
Bridgeport, Conn., Studio: 46 Cannon Street

**EVELYN FLETCHER-COPP**

comes to New York to personally establish the  
Fletcher-Copp School of Musical Self Expression.  
411 W. 114th St. Phone Cathedral 7150

**FRANCIS ROGERS**

CONCERT BARITONE AND TEACHER  
OF SINGING  
144 East 62nd Street, New York  
Telephone, 6923 Rhineland

**E. PRESSON MILLER**

TEACHER OF SINGING  
826 Carnegie Hall Tel. 1350 Circle

**JANET BULLOCK WILLIAMS**

TEACHER OF SINGING  
122 Carnegie Hall

**FLORENCE E. GALE**

SOLO PIANIST  
Recitals and Concerts  
Instruction, Leschetizky Method  
137 West 69th St., New York  
Telephone, Columbus, 4873

**JACQUES L. GOTTLIEB**

Teacher of Violin, Orchestra Conductor  
Juvenile and Adult Orchestras  
Gottlieb Institute of Music  
Voice and Piano Departments  
136 East 76th Street : : : : New York City  
Tel. Rhineland 4345  
Brooklyn, N. Y., Studio: 1339 Union Street

**MR. CHARLES LEE TRACY**

PIANOFORTE INSTRUCTION  
Certified Leschetizky Exponent  
Carnegie Hall Studios, 832-3, New York City

**HENRIETTA SPEKE-SEELEY**

SOPRANO—TEACHER OF SINGING  
1425 Broadway, Metropolitan Opera House, N. Y.  
Residence: 2184 Bathgate Ave., N. Y.  
Phone, 3967 Fordham

**MRS. JOHN DENNIS MEHAN.**

Voice Expert—Coach—Repertoire  
Artists who have worked this season—Mary Jordan, Marie Morrissey, Jane Neilson, John Barnes Wells, Leroy Weil, Helen Porter Sleeper and Samuel Roberts.  
70 Carnegie Hall, 154 West 57th St.,  
New York City  
Tel. Circle 1472

**THE BOICE STUDIO**

57 West 75th St., New York.  
Tel. Schuler 1337  
SUSAN S. BOICE, SOPRANO. Teacher of the Art  
of Singing. Voice trials by appointment.

**WALTER L. BOGERT**

ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4834 Morningside

**MRS. ROBINSON DUFF**

VOICE  
136 East 78th Street : : : : New York  
Telephone Rhineland 4468

**BENNO KANTROWITZ**

ACCOMPANIST AND COACH  
Teacher of Piano and Theory  
1425 Broadway, Studio 68, New York City  
Telephone, 1274 Bryant

**ADELE RANKIN**

CONCERT SOPRANO  
Teacher of Singing  
Studio: 1425 Broadway, Metropolitan Opera  
House Bldg., N. Y.  
Phone 2634 Penna.

**ERNEST CARTER**

COMPOSER-CONDUCTOR  
15 East 69th Street, New York City  
Telephone, Rhineland 8623

**AMY GRANT.**

Opera Recitals Tuesdays 8:30  
At the Town Hall  
Address Sec. Studio Vocal and Dramatic Art  
78 West 55th St., New York City.

**CHRISTIAAN KRIENS**

COMPOSER, CONDUCTOR, VIOLINIST,  
INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A  
few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone 1350 Circle

**MABEL PHIPPS BERGOLIO**

PIANIST—INSTRUCTION  
Tuesdays and Fridays at the Institute of  
Musical Art  
120 Carnegie Hall, New York. Tel. Circle 1350

**WILLIAM THORNER**

VOCAL TEACHER AND COACH  
Address: 209 West 79th Street, New York City

**MILLIE RYAN**

ART OF SINGING  
Perfect Tone Production and Repertoire  
Studio: 1730 Broadway, New York  
Telephone, Circle 8675

**ELIZABETH K. PATTERSON**

SCHOOL OF SINGING  
Studio: 257 West 104th Street  
Phone, 1514 Clarkson

**MR. FRANCIS STUART**

TEACHER OF SINGING  
Pupil of Lamperti the Elder.  
"Being in full possession of my method of  
singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios, 1103-4, New York City

**FRANCES WHEELER KNIESZNER**

Formerly Mme. Germain  
Coach and Teacher of the Art and Science  
of Singing.  
439 West End Avenue, : : : : New York City

**WILBUR A. LUYSER**

Specialist in Sight Singing  
(Formerly teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used  
Both class and individual instruction  
Class courses begin Oct. 1st. Private: any time  
Carnegie Hall. Res. Phone, 9319 W. Mansfield

**MISS EMMA THURSBY**

SOPRANO  
Will receive a limited number of pupils  
Residence: 34 Gramercy Park  
Phone, 3187 Gramercy New York City

**ALICE GARRIGUE MOTT**

ART OF SINGING  
172 West 79th Street, New York  
Telephone, 7993 Schuyler

**ESPERANZA GARRIGUE**

ART OF SINGING  
METROPOLITAN OPERA HOUSE  
1425 Broadway Phone 1274 Bryant

**FRANCES FOSTER**

Coach for Concert and Operatic Artists  
Concert Accompanying  
Studio: 334 West 84th Street, New York  
Telephone, Schuyler 1049

**ESTELLE ASHTON SPARKS**

CONCERT SOPRANO  
TEACHER OF SINGERS  
Coaching and Repertoire  
Studio:  
Metropolitan Opera House, New York City  
Phone Pennsylvania 2634  
16 Duryea Place, Brooklyn  
Flatbush 4393  
Appointment only

**FREDERICK SOUTHWICK**

CONCERT BARITONE  
and TEACHER OF SINGING  
Studio: 609 Carnegie Hall New York City

**ISABEL LEONARD**

VOICE TEACHER AND COACH  
Specialist in  
Phonetics and Breath  
Studio: 502 Carnegie Hall : : : : New York  
Telephone, Circle 1350  
Residence: 50 West 67th Street, New York

**WARD-STEPHENS**

ARTISTIC SINGING  
15 East 35th Street, : : : : New York  
Phone 9828 Murray Hill

**ETHEL WATSON USHER**

COACH AND ACCOMPANIST  
Returned from Three Months' Concert Tour in Europe  
as Accompanist for Rue Harvard  
127 West 75th Street, New York City  
Telephone Schuyler 3668

**PROFESSOR LEOPOLD AUER**

indorses and praises very highly  
**ALBERT GOLDENBERG'S**  
VIOLIN INSTRUCTION  
Preparatory teacher to Professor Auer  
1476 Carroll St., : : : : Brooklyn, New York  
Telephone Decatur 2525

**SIGNOR A. BUZZI-PECCIA**

VOICE SPECIALIST AND COMPOSER  
Teacher of Alma Gluck, Sophie Braslau and  
Cecil Arden  
Studio: 33 West 67th St., New York

**MRS. WILLIS E. BACHELLER**

VOICE PLACEMENT AND REPERTOIRE  
Studio: 180 Madison Avenue, New York  
Telephone, Murray Hill 699

**GIUSEPPE CAMPANARI**

BARITONE  
Late of Metropolitan Opera Company  
will accept pupils  
668 West End Avenue, New York City  
Telephone, Riverside 3469

**CLARA NOVELLO DAVIES**

"All Can Sing if They Know How to Breathe."  
15 West 67th Street, New York City  
Phone 2951 Columbus

**FREDERICK E. BRISTOL**

TEACHER OF SINGING  
43 West 46th Street, New York City

**VON DOENHOFF, ALBERT**

PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone, Riverside 366

**FREDERICK RIESBERG, A. A. G. O.**

PIANO INSTRUCTION  
Studied under Reinecke—Classics; Scharwenka  
—Style; Liszt—Technic. Head of piano department,  
New York School of Music and Arts, 150  
Riverside Drive, Tel. Schuyler 3655. Courses  
arranged to suit individual requirements. Personal  
address, 408 West 150th St. Tel., Audubon 1530.

**CARL FIQUÉ**

PIANO.  
**KATHERINE NOAK-FIQUE**  
DRAMATIC SOPRANO  
FIQUÉ MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn

**HANNA BROCKS**

SOPRANO  
Concerts—Recitals—Instruction  
Studio: 135 West 72nd Street, New York  
Phone: Columbus 5364

**LILLIAN SHERWOOD NEWKIRK**

ART OF SINGING  
1425 Broadway (Metropolitan Opera House  
Bldg.), N. Y., Wednesdays and Saturdays  
All Mail to 11 Morgan Ave., Norwalk, Conn.

**JESSIE FENNER HILL**

TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway,  
New York. Phone, Pennsylvania 2634

**DUDLEY BUCK**

TEACHER OF SINGING  
471 West End Avenue : : : : New York  
Phone, Schuyler 6870

**VINCENZO PORTANOVA**

VOCAL STUDIO  
58 West 70th Street : : : : New York  
Phone, 8955 Columbus

**MARIE MIKOVA**

PIANIST  
Mgt. Music League of America,  
8 East 34th Street, New York  
Studio: 1187 Madison Avenue : : : : New York

**DR. DANIEL SULLIVAN**

Teacher of International Artists  
**ALICE NIELSEN, GEORGES BAKLANOFF,**  
**LYDIA LVPKOVSKA**  
132 West 74th Street, : : : : New York City  
Phone Columbus 0180 G. E. Patten, Secy.

**MME. MINNA KAUFMANN**

Instruction Lehmann Method  
601 Carnegie Hall : : : : New York  
J. Cartall, Secy.

**SAMUEL SPIVAK**

PIANIST AND PEDAGOGUE  
4511 15th Avenue : : : : Brooklyn, N. Y.  
Tel. Blythbourne 3054  
Appointment by mail only.

**LAURA E. MORRILL**

TEACHER OF SINGING  
148 West 72nd Street  
Phone, 2118 Columbus New York

**MME. KATHRYN CARYLNA**

Teacher of voice in all its branches. Defects  
of tone production eradicated.  
French and Italian Lyric Diction  
257 West 86th Street, New York  
Telephone, 5910 Schuyler

**THE NEW YORK INSTITUTE FOR  
VIOLIN PLAYING, PIANO AND  
VOICE CULTURE,**

230 E. 62d St.  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**DANIEL VISANSKA, Violinist**

Nine years of successful teaching and concertizing  
in Berlin. Will accept engagements and a limited  
number of pupils.  
Address: 155 West 122nd St., New York  
Phone, 4778 Morningside  
(In Summit, N. J., Mondays and Thursdays)

**LEOPOLD WOLFSOHN**

PIANO INSTRUCTION  
New York: 38 West 91st St.  
BROOKLYN: Academy of Music

**MME. SCHOEN-RENÉ**

VOCAL MASTER CLASSES  
in New York till May 15, 1923  
In Europe June until October, 1923  
Address The Harding Hotel, 203 West 54th  
Street, New York  
Tel. Circle 2500

**BRUNO HUHN**

205 West 57th Street, New York  
Tel. Circle 5420  
Elementary and Advanced Singing Lessons  
Oratorio and Song Repertoire





**VLADIMIR DUBINSKY**  
CONCERT CELLIST  
INSTRUCTION IN CELLO  
CHAMBER MUSIC  
Studio: 501 East Ave.,  
Rochester, N. Y.  
Phone Stone 122

### MINNIE TRACEY

American Dramatic Soprano  
Open for Concert and Recital Engagements  
Studio: Ursuline Academy, W. McMillen St.  
Private Address: The Claremont, Apt. 22,  
W. McMillen St., Cincinnati, Ohio.

### GEORGE HAMLIN

CONCERT TENOR  
Instruction in Singing and English Diction  
November 1st to May 15th: 1070 Madison Ave.,  
New York; June 1st to November 1st: Lake  
Placid, Adirondack Mts., N. Y.

### LEILA TOPPING

CONCERT PIANIST-TEACHER  
Concert Direction Hinkle Barcus,  
1425 Broadway, New York.  
Studio, 3 E. 35th Street, New York.  
Telephone 8391 Murray Hill

### FROSINI

Famous Vaudeville and Edison Phonograph Artist.  
Instructor of the Piano Keyboard ACCORDION.  
Studio: 107 West 79th Street, New York. Tele-  
phone, Schuyler 1978.

### WELLS

TECHNICAL COMPOSER  
Concert Recitals.  
319 W. 95th Street  
Tel. River 8744

### COENRAAD V. BOS

Accompanist-Coaching  
Hotel Harding  
New York City  
208 West 54th St.  
Phone 2100 Circle

### Louise St. John WESTERVELT

SOPRANO  
TEACHER OF VOICE  
Columbia School of Music,  
509 S. Wabash Ave., Chicago

### ETHEL WRIGHT FUSON THOMAS

Contralto  
Oratorio, Recital, Festival  
232 West 75th St.  
New York City  
Phone, Columbus 8255

"Not all may become Artists, but everyone can  
be taught to sing artistically."

**HAGGERTY-SNELL** Teacher of  
Vocal Music  
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, New York  
Suite 90 Phone: 9684 Pennsylvania

### RUSSELL J. ENGLAND

COMPOSER-TENOR  
Concerts-Recitals of his songs-Oratorio  
214 Lakeview Drive, Collingswood, N. J.

### HAYDN OWENS

PIANIST-ACCOMPANIST-COACH  
Conductor Haydn Choral Society  
1227 Kimball Building - Chicago

### SIBYL SAMMIS MacDERMID

SOPRANO  
Pupils Accepted. 312 Riverside Drive, New York

### VOICE CLINIC

Mme. Rose Tomars, Voice Specialist  
and Rebuilder of Voices, will correct  
every defect under guarantee. Tremolo  
removing a specialty, as her method is  
not a theory but a Proven Fact. Write  
for descriptive folder. Suite 824, Carnegie Hall,  
Residence Studio, 20 West 65th St., New York City.

### HARRISON N. WILD

9425 S. Robey Street, Chicago, Ill.  
Conductor-Apollo Musical Club,  
Mendelssohn Club

### JOHANN BAYERLEE

Associate Professor  
of  
JULIUS STOCKHAUSEN  
A TEACHER OF 502 West 113th Street, N.Y.  
WORLD FAMOUS Telephone 7960 Cathedral  
ARTISTS Auditions by Appointment Only

### S. WALTER KREBS

Composer-Pianist  
Instruction. Recitals & Accompanying  
547 Riverside Drive, N. Y. C.  
Morningside 9787



### CARMEN FERRARO

Grand Opera Tenor and Conductor-Voice  
Placing, Concert, Oratorio and Opera  
Coaching-Only Talented Pupils Accepted  
Ensemble work and experience guaranteed.  
National Grand Opera Association reorganizing.  
Voice trials by appointment only.

Studio 33, Metropolitan Opera House  
1425 Broadway, New York City

### NADWORNEY

DRAMATIC CONTRALTO  
(National Prize Winner)  
80 West 51st St., Bayonne, N. J.  
Tel. 1375 Bayonne

### RALPH COX

COMPOSER-Teacher of Singing  
554 West 113th Street New York City

### J. V. BOMMEL

Concert Baritone  
Instruction  
STUDIOS:  
303 Carnegie Hall  
684 St. Nicholas Ave.  
Tel. Audubon 1673

### RITCH

CONTRALTO  
519 Lincoln Place  
Brooklyn, N. Y.  
Phone 727-J Prospect

### ELLIS HAMMANN

PIANIST  
1716 Chestnut Street Philadelphia

### Mrs. HALL McALLISTER

TEACHER OF SINGING  
Musical Management  
384 Commonwealth Avenue, Boston, Mass.

### GRAVES ATKINS

Soprano  
839 North Dearborn Street Chicago, Ill.

### John Prindle Scott

SONG WRITER  
554 West 113th Street New York  
Telephone 7639 Cathedral

### KARLETON HACKETT

TEACHER OF SINGING  
Kimball Hall, Chicago

### ELLA BACKUS-BEHR

231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

### Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte  
Maconda, Lucille-Marcel, Caroline Mahr-Hardy.  
VOICE CULTURE REPERTOIRE  
430 West 57th St. Tel. 6641 Columbus, New York

### Jeanne Le Fee Farduly

Teacher of Singing  
Recital and Operatic Mezzo-  
Contralto  
Paris - New York  
124 West 88th St., New York  
Phone 1148 Schuyler  
(Special courses of French and Italian  
Diction under competent instructors)

### BEFORE SELECTING

### YOUR VOCAL TEACHER

READ  
"THE SECRETS OF SVENGALI"

By J. H. DUVAL

And You Can't Be Fooled

\$2.00 at all Music Dealers and Bookellers

Publisher-JAMES T. WHITE & CO., 70 Fifth Avenue, New York City

### HARRISON N. WILD

PIANO RECITALS  
For Western Bookings address  
517-18 First National Bank,  
Waterloo, Iowa  
Eastern Representative:  
Jean Wiswell, 437 Fifth Avenue,  
New York

### Mme. Hildegard Hoffmann

Oratorio and Joint Recitals with  
Mr. HENRY HOLDEN

Recitals and Piano  
Instructions  
Soloist with New York Philharmonic  
and Boston Symphony Orchestra, etc.  
STUDIO: Steinway Hall

Address: 144 East 150th Street, New York City

HUSS

### GRACE G. GARDNER

EUROPE-NEW YORK  
Artist Teacher  
"Singer and vocal pedagogue." "Internationally recog-  
nized as a 'Voice Builder, Voice Repairer and Coach.'  
Special Course in Diction. Pupils prepared for Opera,  
Oratorio and Concert. Teacher of Lucille Lawrence and  
many other successful singers. Studios: Burnet House  
Drawing Rooms, Cincinnati, Ohio.

### SOL ALBERTI

Coach and Accompanist  
255 Fort Washington Ave., New York  
Phones: Wadsworth 1989 (Private)  
Wadsworth 4550 (Apartment)

### BETTY GRAY

Mezzo Contralto  
OPEN FOR CONCERT ENGAGEMENTS  
3 Linnacross Street Cambridge, Mass.

### GRASSE

Violinist, Organist and  
Composer  
Will Accept Advanced  
Pupils. 161 East 178th St.  
Tel. 2052 Tremont

### WARFORD

TEACHER OF  
SINGING  
Metropolitan Opera  
House Studios  
1435 Broadway, N.Y.  
Phone 8686 Penn.

### KRAFT

Concert - TENOR - Oratorio  
Care of Frank La Forge  
14 West 68th St., New York City

### GEHRKEN

Concert Organist  
"Able technic and fine command."  
Brooklyn Eagle.  
"Rapidly gaining unique reputation."  
N. Y. World.  
587 Bainbridge St., Brooklyn, N. Y.

### Bonci VALERI

SEE AD.  
ANOTHER  
PAGE

### MARY POTTER

Contralto  
Concert-Oratorio-Opera-Recitals  
Care  
Musical Courier Co.  
437 Fifth Avenue, New York  
Tel. 4292 Murray Hill

### ARTHUR DUNHAM

CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

### LUTIGER GANNON

CONTRALTO  
624 Michigan Avenue Chicago, Ill.

### I. MISERENDINO

VIOLINIST AND TEACHER  
2020 Broadway - New York City  
Telephone 4737 Columbus

### JACOB FRANK

CONCERT PIANIST AND TEACHER.  
897 Livonia Avenue, Brooklyn, N. Y.  
Telephone, Glenmore 6082.

### BIRDICE BLYE

Concert Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

### JOHN FINNEGAN

TENOR  
Soloist St. Patrick's Cathedral, N. Y.  
Management: Ernest Briggs, Inc., 1400 Broadway N. Y.  
Personal address: 9 South 20th St.  
Elmhurst, L. I., N. Y. Tel. Newtown 2398-J.

### SERGEI KLIBANSKY

VOCAL INSTRUCTOR  
Studio: 212 W. 59th St., New York City, 5329 Circle

### NATIONAL OPERA CLUB OF AMERICA

KATHARINE EVANS VON KLENNER, Founder and President  
America's Greatest Musical Educational Club  
HAVRAH HUBBARD-Operalogues  
Musical Illustrations by the Greatest Authorities  
Meetings Waldorf-Astoria

For all information apply to the President

### LAZAR S. SAMOILOFF

BARITONE  
Teacher of  
Rosa Raisa, Giacomo Rimini,  
Gabrielle Besanzoni, Jean  
Barondess, Luisa Escobar,  
Edward Lankow, Alice Zep-  
pelli, and many others.  
BEL CANTO SCHOOL OF SINGING  
Carnegie Hall New York

### EARLE LAROS

"The Pianist with a Message"  
Educational Recitals  
Address: MISS JEAN WISWELL, 437 Fifth Avenue, N. Y.

### LAURIE MERRILL

Soprano  
COSTUME RECITALS  
Hotel Bretton Hall, B'way & 86th St., N. Y. City  
Tel. 1000 Schuyler

### Katharine HOFFMANN

ACCOMPANIST  
Home Address: St. Paul.

### ARCHIBALD SESSIONS

Concert Pianist  
Accompanist  
Organist-Director "All Souls,"  
537 West 131st St., N. Y. Tel. 6674 Morningside.

### RUBANNI

Soprano  
620 Spadina Avenue Toronto, Canada

### LJUNGKVIST

Head of Voice Department  
SULLINS COLLEGE, BRISTOL, VA.

### ARTHUR M. BURTON

BARITONE  
Fine Arts Building - Chicago

### HAZEL GRUPPE

Concert Pianist  
Teacher-Accompanist-Coach  
Studio: 8 West 92nd Street  
New York  
Telephone Riverside 0118

### ERNA CAVELLE

SOPRANO  
Available for Concerts, Recitals and Oratorio  
Personal Representative: Mrs. G. R. Bushman,  
347 Fifth Ave., New York.

### MADAME EMMA A. DAMBMANN

Founder and Pres. Southland Singers. Rehearsals Monday  
evenings, 119 Carnegie Hall. Vocal instruction. Residence  
Studio, 137 W. 93d St., Tel. 1495 River, between 9 and  
10 a. m.

### EMILY CHURCH BENHAM

CONCERT PIANIST  
Management: Ella May Smith,  
60 Jefferson Ave., Columbus, Ohio

### CLARENCE DICKINSON

Concert Organist  
Organist and Director Brick Church, Temple  
Beth El Union Theological Seminary.  
412 Fifth Ave., New York.

### AGNES BRENNAN

Pianist and Teacher  
Artist-Teacher at Marymount  
College  
Tarrytown-on-the-Hudson, N. Y.  
Studio: 452 Riverside Drive, New York City  
Tel. 9080 Morningside

### JOSEPH VITO

Harpist  
A true American artist.  
Available for engage-  
ments during and after  
the present season. Lim-  
ited number of pupils  
accepted.  
Address c/o Symphony  
Orchestra,  
Cincinnati, Ohio.

JOSEPH

VITO

Harpist

JOSEPH

VITO

Harpist

JOSEPH

VITO

Harpist

JOSEPH

VITO

Harpist

JOSEPH

VITO

Harpist

JOSEPH

VITO

Harpist

JOSEPH

VITO

Harpist

JOSEPH

VITO

Harpist

## A. B. Chase Piano Co.

Upright and Grand Pianos

—AND—

Reproducing Player Pianos

Offices: 20 West 45th Street . . . New York City  
Factory: Norwalk, Ohio

## THE Original Welte-Mignon

CABINET REPRODUCING PLAYER  
for GRAND PIANOS and INTERIOR  
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls  
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President  
Office and Warerooms: 667 Fifth Avenue . . . New York City

## Maestro G. LOMBARDO

TEACHER OF SINGING

author of "The Art of Singing"



Pupil of the famous **Fernando DE LUCIA**

who says: "I always suggest to the student: Consult Maestro Lombardo; no voice defect can escape him. He will correct your voice from nasal shouting and guttural sound."

Teacher of Ciesolini, John Hagan and other celebrities.  
Consultation and voice trial by appointment only.  
Studio: 120 West 94th St., New York City  
Telephone Schuyler 858

**J. WARREN** . . . Teacher—Coach—Accompanist  
**STUDIOS:**  
**ERB** 37 West 72nd Street  
New York  
Phone 2297 Columbus

**ROSSI-DIEHL**  
SOPRANO  
Concerts and Recitals  
Studio: 125 W. 74th St. Phone Columbus 10025  
Residence phone, Glen Ridge 1347M.

**H. W. Maurer**  
Specialist in VIOLIN TECHNIQS  
Studio: 1425 Broadway, New York City  
Residence: 867 East 176th Street, Bronx, N. Y.

**MARGOLIS** VOICE  
CULTURE  
1425 Broadway, Suite 38. New York City

The Center for  
Modern Music

**J. & W. CHESTER LTD.,**  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1  
Complete catalogues post free on application

**Robert**  
Formerly assistant to  
Menzelberg  
351 West 57th Street, New York  
Tel. 9688 Circle

**ELSA FISCHER**  
STRING QUARTET

Elsa Fischer, 1st Violin Lucie Neidhardt, Viola  
Isabel Kausch, 2d Violin Carolyn Neidhardt, Cello  
Address 474 West 130th Street  
New York City

**Do You Study Singing?  
Are You Making Progress?  
If Not, Why?**

## SHEET MUSIC

15¢ A COPY

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But, do you know that you can buy it for 15c—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of Century Certified Edition Sheet Music—for 15c you can select from masterpieces like "Madrigale," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," "First Tarantelle," "Grand Marche de Concert," "Il Puritani," "The Brook," "La Scintilla," "Mazurka No. 2," "The Palms," and practically all the other standard classics.

Insist on Century Edition  
When you buy music, select the dealer who has Century. You'll get the best music at a real saving and deal with a merchant who is fair minded and broadminded. Remember, Century at 15c means a low profit for him. Insist on Century. If your dealer won't supply you, we will. Catalogue of over 2,000 classical and standard compositions free on request. Ask your dealer to show you Martin's "Elementary Rudiments for the Piano" and John's "Elementary Rudiments for the Violin."

CENTURY MUSIC PUBLISHING CO.  
241 West 40th St., New York City

**CENTURY**  
*Certified*  
**EDITION**  
SHEET MUSIC

Read—"THE SECRETS OF SVENGLI"

By J. H. Duval

And You'll Find Out.

\$2.00 at all Music Dealers and Booksellers  
Published by James T. White, 70 Fifth Ave.,  
New York City

## The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

## EDMUND GRAM

GRAND and UPRIGHT PIANOS  
and PLAYERS of ARTISTIC  
TONE QUALITY

Manufactured in Milwaukee, Wis.

## MYRON W. WHITNEY

VOICE TEACHER

Tuesdays and Wednesdays, David Mannes School, 157 E. 74th St., N.Y.  
Other days, 1734 I Street, N. W., Washington, D. C.

## HERMAN SPIELTER

Author of "MANUAL OF HARMONY"  
Theory and Composition  
Instructor of Mana-Eucos and many others.  
816 West 180th Street, New York  
Tel. Wadsworth 8700

## HAROLD A. LORING

LECTURE—RECITALS

American Indian Music

Management: ELON C. BORTON

14 W. Washington Street, Chicago

## E. HARTMAN ARENDT

Exclusive Management, Maude H. Res

Telephone Harrison 7860 Graceland 4897

## ELIZABETH KING

Soprano

Clubs—Musicales—Recitals

Met. Standard Booking Office

17 East 42nd St., New York Tel. 7196 Vanderbilt

## LEON SAMETINI

For dates address

Personal Representative L. FERRARIS

626 So. Michigan Avenue . . . Chicago

## HELEN ALLYN

Soprano

with Boston Society of Singers:  
solo of leading European opera houses  
520 ORCHESTRA BLDG., CHICAGO, ILL.

## KARL RECKZEH

PIANIST

KIMBALL HALL CHICAGO, ILL.

LOUIS BAKER PHILLIPS

PIANO ORGAN—THEORY—ACCOMPANIST—CONDUCTOR

European Experience

Organist, First Church of Christ, Scientist,

Residence, 503 West 111th Street, New York Tel. Cathedral 5810

## BENDITZKY

PIANIST

Residence: 831 Stratford Place Chicago, Ill.

Studio: 1234 Kimball Hall

## LEADING ENGLISH MUSICAL PAPERS

A weekly "THE MUSICAL NEWS & HERALD" for 3d gives all the latest news of the musical world. Subscription 17/6d a year post free.

A monthly, "THE SACKBUT" is a thoroughly sound and interesting shilling review, edited by that brilliant young singer Ursula Greville. Subscription 13/6d a year post free.

Both are published by

J. CURWEN & SONS, Ltd.  
24 Berners Street, London, W. 1, England



## PROFESSOR HULSMANN

Est. 1895 Gymnasium

Handball

Atop Cameo Theatre

135 W. 42d St.

PIANO STUDIO

The Misses Helen and

Constance Hulsmann

Concert Pianists Receive Pupils



## MUSIC TEACHERS' NATIONAL ASSOCIATION HOLDS ANNUAL CONVENTION IN NEW YORK

Interesting Discussions and Reading of Papers—Recital at Knabe's—Resolution Passed Favoring Founding of a Federal Music School—New Members Elected to Executive Committee—Convention Notes

The forty-fourth annual meeting of the Music Teachers' National Association took place in the small ballroom, Hotel Pennsylvania, New York, beginning December 27. Morning and afternoon sessions were held for three successive days, and there was excellent attendance, not less than 150 being present at the opening session, with President J. Lawrence Erb conducting matters felicitously.

### WEDNESDAY MORNING SESSION.

President Erb gave an inaugural address, The Purpose of Music Teaching, which was interesting and much to the point. He said we should have pride in our profession, believe in our mission, and that the success of a teacher depends on producing good pupils. "Let us see and fill the big job before us; if all students were already musical we teachers would have nothing to do." Rounds of applause followed. He introduced Gustave L. Becker, who read a paper on The Need for Simplifying and Condensing Teaching Methods. He said humanity's need was more time to accomplish all we want to do; to make teaching more direct; one hour of daily practice is too little, when using ancient methods. He made many sensible suggestions, based on his extensive experience. Papers were followed by more or less appropriate remarks by hearers.

Miss Chittenden spoke of reading recently of an Englishman who, as a school boy, found it impossible to understand Latin grammar. By applying a few wall-ops on the spot where it would hurt most, the teacher woke up this boy, making him concentrate, so that he had no further trouble. She spoke of the two Wesleys and of the application of the birch rod, which impressed the young ones with the necessity of learning the alphabet instanter. Analyzing the psychology behind her examples, one finds that this was only a way of enforcing concentration. (Some of us know that no such proceedings are necessary at the Chittenden institution.)

A comparison of the Impulses at Work in the Rise and Decline of Tonality was a highly discursive, educational lecture by George Dickinson, Vassar College, Poughkeepsie. He spoke on the diseased product of the modernists, the whole-tone scale vitiating the tonality, mentioned the revival of the medieval scales, etc. Many philosophical characterizations, rolling periods of Clevelandish English, a flow of words reminiscent of Anthony Trollope were some of the features of his somewhat abstruse paper. Oscar W. Denver, of Pittsburgh, read Charles N. Boyd's paper on The Four Hundredth Anniversary of the First Hymnal, in which mention was made of Luther's Hymns, composed 1523-1524; twenty of them appearing, full of boldness, joyfulness and other characteristics of verse and music, most of which are in popular use to this day in Lutheran churches. Our American hymnals are poor specimens of music and words, yet there is positive distaste on the part of English speaking peoples toward the chorales of the Lutheran service. Sir Arthur Sullivan, Otto Goldschmidt (husband of Jenny Lind) and others were unable to persuade the English nation to adopt the chorales. A good hymn should be simple in notation, limited in compass, using the diatonic scale, with freedom from chromatics. This was a very interesting and instructive paper.

### WEDNESDAY AFTERNOON.

The Artist and the Non-Metropolitan Audience was the title of a fine, instructive paper by Fredrik Holmberg, Norman, Okla. It was read by President Erb, who spoke of Mr. Holmberg as an organizer of festivals in the southwest. He mentioned the contrast between city and small town audiences, told of mistakes in programs, such as giving an extremely heavy sonata program before comparatively green audiences; spoke of the necessity of program notes, said that recital givers should not talk—let the programs do this. Joint recitals are usually very successful, such as piano and violin, high and low voice, etc. Remarks by Vice President Farnsworth, F. W. Riesberg and others followed, and it was suggested that this paper was so important it should be published in the musical papers for the benefit of artists generally. William Arms Fisher, musical editor for Ditson's, gave his paper, Song Sharks and their Victims, in which he exposed these money-making parasites, who have made a million dollars out of their victims in recent years. He told of his personal experience in submitting a so-called poem of his own. Various replies and offers came from these song sharks, offering to print the poem, ranging from nine to ninety dollars. Clark street, Chicago, was particularly well represented by these fake publishers, one firm

having copyrighted 1,722 songs in 1922, this being nearly as many as all the combined works of the four largest publishers of America. One firm said it had THE songwriter of America; another boasted that it published the popular hit Feet Were Made to Stand On, But Don't Stand on Mine. He showed contract blanks, appropriately printed in green, diplomas and other exhibits. Third and fourth follow-up letters were sent in, each reducing the price. He spoke of four fake publishing concerns, on South Michigan avenue, Chicago, which had been put out of business by the Music Publishers' Association, before whom he appeared last spring. He said that 12,160 works had been copyrighted the first six months of this year in Washington, of which

kowsky concerto, Hark, Hark the Lark (Schubert-Liszt), and Chopin's Fantastic Impromptu, some of these being also repeated after him by the Ampico, which also played the accompaniments for the singer. About fifty members of the association attended this pleasant affair.

### THURSDAY MORNING.

This session was devoted to three reports, two essays, and the annual business meeting. M. L. Swarthout gave the report of the Standardization Committee; William (Continued on page 28)

## AMERICAN ACADEMY IN ROME PRIZE AGAIN OFFERED

### A List of Conditions

The American Academy in Rome announces its third annual competition for a Fellowship in musical composition. This competition is open to unmarried men who are citizens of the United States. The winner will have the privilege of a studio and residence at the Academy in Rome, with opportunity to visit the leading musical centers of Europe. He will receive an annual stipend of \$1,000 and an allowance not to exceed \$1,000 yearly for traveling expenses. The award will be made only to a musician of exceptional promise already thoroughly trained in technique. Applications will be received until March 1, and the compositions must be submitted not later than May 1. Manuscripts should bear not the name of the composer, but a pseudonym. Any one interested may apply for circular of information to Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park avenue, New York, N. Y.

### DETAILED TERMS OF THE COMPETITION.

"Applicants for admission to the competition are required to file with the secretary of the Academy, not later than March 1, an application together with letters of reference as to character, education and artistic ability. They must also submit, not later than May 1, two compositions, one either for orchestra alone, or in combination with a solo instrument; and one for string quartet or for some ensemble combination, such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions submitted should show facility in handling the larger instrumental forms, such as the sonata-form or free modifications of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but songs and short pianoforte pieces will not be considered.

"The competition is open to unmarried men who are citizens of the United States. The award will be made only to a musician of exceptional promise already thoroughly trained in technique. The stipend is \$1,000 a year for three years, with an allowance not to exceed \$1,000 a year for traveling expenses, and a studio and residence at the Academy, with opportunity to visit leading musical centers in Europe.

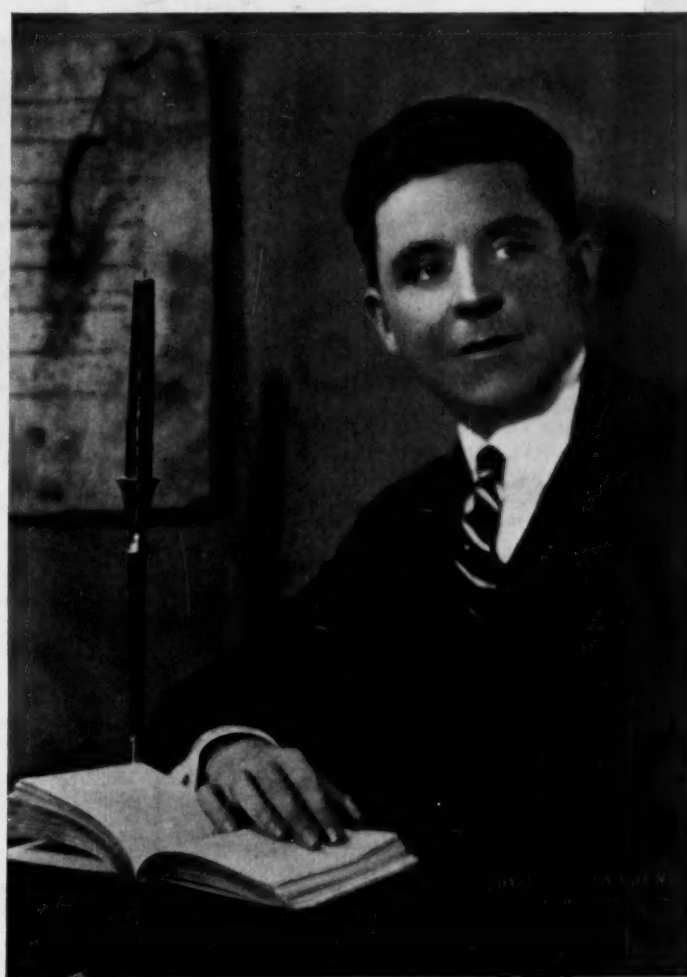
"Manuscripts should bear, not the name of the composer, but a pseudonym, and should be accompanied by a sealed envelope bearing on its face the pseudonym and containing within the name and address of the sender. Manuscripts and all communications should be addressed to the Secretary of the American Academy in Rome, 101 Park avenue, New York, N. Y."

### George T. Hood to Assist Shaw

Appointment of George T. Hood as assistant business manager of the Chicago Civic Opera Company to take over part of the duties of Clark A. Shaw, business manager, was one of the most important announcements issued lately by the company. The special duties of the new assistant will be to engage attractions for the Auditorium Theater when it is not being used for opera. While Mr. Shaw will be on the road booking the company, Mr. Hood will act as manager and has been made a member of the Committee on Management. Mr. Hood is manager of the Metropolitan House in Seattle, Wash., and was engaged at the suggestion of Mr. Shaw. He will begin his new duties in Chicago on or about January 8.

### Backhaus and De Pachmann Plan Joint American Tour

The MUSICAL COURIER learns that a joint American tour of the pianists, Vladimir de Pachmann and Wilhelm Backhaus, is a strong probability for the season of 1923-24. They recently gave their first joint recital in London, crowding the Albert Hall, which seats 9,000, to overflowing. Their program included solo groups for each artist and a number of works for two pianos, four hands. De Pachmann, who is now seventy-five years old, has not been in America for many years.



Edwin F. Townsend Photo

RALPH LEOPOLD,

American pianist who appeared as soloist with the Cleveland Orchestra, Nikolai Sokoloff conductor, at its third pair of concerts, November 2 and 4 last, playing Grieg's A minor concerto.

the larger proportion were from these song sharks. For all there is but one remedy, the association believes, and that is publicity.

Kate S. Chittenden's talk on The Use of Color Symbols in Teaching Musical Form was one of utmost interest. In it she suggested the many forms of application of her idea, and its practical use. Just as English words of various syllables are used in the Synthetic Method for Piano, to show the exact accentuation of tones (the young pupil easily associates such a word as "injury" with the proper accent in a triplet), so she showed their connection between colors and musical form. This paper highly interested the teachers present, as indeed anything coming from this esteemed source would.

### WEDNESDAY EVENING.

The American Piano Company, through the firm of Knabe, gave an invitation recital in their handsome studios, Henry Souvaine, pianist, and Marion Samson, soprano, with the Ampico instrument participating. Miss Samson, recently from Budapest, sang arias and songs, giving much pleasure to her hearers. Mr. Souvaine played the Tschai-

## LONDON IMMERSSED IN ULTRA-MODERN MUSIC

New Works by Bax, Bruckner, Milhaud and Tcherepnin Are Performed—Harold Bauer Negotiates Charity Concert—Klein Believes Singing Mozart Will Cure Voice Ills—Roland Hayes Wins Success as Singer of Negro Spirituals

London, December 15.—Bruckner himself has given the best of reasons why his symphonies should not be played very often. At a recent concert by the London Symphony Orchestra, Albert Coates had his players furnish the audience with Bruckner's melodic arguments and contrapuntal discussions about the merits of music as a form of entertainment. The audience, however, was in an unreasoning



ARNOLD BAX,

perhaps the most prominent of the young English composers, whose works have been played recently by the Flonzaley Quartet, the London Symphony Orchestra, and the Royal Philharmonic Society. (Photo by Herbert Lambert)

frame of mind and appeared to prefer the emotional flare of Wagner to the mental gymnastics of Bruckner. Albert Coates has not shone hitherto as a conductor of placid counterpoint and eminently decorous melodies. He was much more in his element at the second Philharmonic concert, when he began with Strauss and ended with Tschai-kowsky. The Strauss work was a suite selected from the music written for Moliere's comedy, *Le Bourgeois Gentilhomme*. The music is, of course, pure Strauss and the humor is not French. It was probably written for a German audience listening to a German translation of the play.

### BAX'S TINTAGEL.

Arnold Bax, a young Englishman, furnished the most important item on the program. It was a tone poem, *Tintagel*, of great length, requiring a very large orchestra. The harmonies are of the prevailing type which young composers use to prove that natural intervals found in nature's harmonics and overtones are entirely wrong. Naturally, one hearing of such a work leaves nothing but a blurred, confused impression on the mind. The tone poem was well received, however, and the young composer was recalled to the platform several times.

The great applause of the evening was for Casals, who played a concerto, for cello, by Lalo. This Spanish artist is a great favorite here.

### HAROLD BAUER'S AMERICAN ACCENT.

Harold Bauer gathered a number of first rank musical artists around him and gave an unusual sort of concert in Wigmore Hall. In Brahms' piano quartet, he had the help of Albert Sammons, Lionel Tertis, and Cedric Sharpe. In the Bloch sonata for violin and piano, he and Albert Sammons joined forces. In the Bach concerto for three pianos, he was assisted by Myra Hess and Irene Scharrer, who were quite worthy to be associated with him as pianists. The hall was packed and the enthusiasm of the audience was boundless. The speech, which Harold Bauer found himself constrained to make, revealed to English ears that the former London pianist had acquired a typically American accent during his many years of sojourn in the New World. Many of his hearers went away wondering if a great deal of his artistic stature had not also been attained in America.

### BARE LEGS AND SOCKS.

I missed the first movement of the Brahms piano quartet because I sat talking in the lobby with Mrs. Kreisler, who expressed herself as delighted with her husband's triumphal tour through England, and who was also full of complaints against the climate of London, where she could not get warm. I told her that I had heard Americans from New York and Philadelphia complain about the cold at Atlantic City only because they were not used to sea air. Visitors often see only the eastern part of the west side of London, ignoring the vast northern and southern sections. London Bridge, which is at the extreme west end of the docks, is three miles east of Regent street, where the visitor's London begins. Mrs. Kreisler and other American visitors cannot understand how English children can be comfortably warm, with their bare legs and short socks. They get used to the bracing sea air.

This Bauer concert differed from other concerts in a peculiar way. Most concerts are given at a loss to the chief performer, who has his remuneration in glory and newspaper renown. But all the musicians and the manager of the concert, Mr. Taylor, gave their services on condition that the proceeds be devoted to some worthy cause.

### TCHEREPNIN VS. MILHAUD.

Adila Fachiri, violinist, assisted by her friend, Jelly D'Aranyi, another violinist, whose mouth-filling name has

already ornamented these columns, gave a concert in Aeolian Hall devoted to the work of Darius Milhaud and Alex. Tcherepnin. The Frenchman's sonata for two violins and piano is not an epoch-marking work. Some of it is simple to the point of childishness and some of it is painfully discordant. The rest of it is just ordinary, everyday music which can be written anywhere at any time. The new works by the Russian proved to be more interesting. The composer played ten short pieces on the piano which very much pleased his hearers. He was recalled so often that he finally announced in French that he would play a composition by Max Reger, in the Scarlatti style. Tcherepnin thereupon proceeded to give the piano the worst thrashing I ever heard. I went away with a profound respect for the Chappell piano, which could bear up under such an assault, and doubting if Dempsey was really entitled to the slugging belt. This is the Tcherepnin who wrote the concerto Moiseiwitch played in America last season.

### PALESTRINA IN THE FOG.

The Vatican Choir, which the Daniel Mayer Company has been managing with gratifying success throughout England and Ireland, has sung three times in the Albert Hall and each time to a more crowded house. One night



HAROLD BAUER'S CHARITY CONCERT IN LONDON.

Harold Bauer recently organized in London a concert of special music, similar to those of the Beethoven Association. All the artists donated their services, the manager as well, and the considerable proceeds were devoted to charity. From left to right (front row), Sir Landon Ronald, Harold Bauer, Albert Sammons, Lionel Tertis; (center row) Irene Scharrer, Myra Hess, and the Ladies' Quartet; (back row) string players from the orchestra.

London treated its visitors to a thoroughly un-Italian fog. The ceiling of the huge auditorium was lost in a misty veil and the electric lights peered through like luminaries in the spacious firmament on high. It was like a near view of the rings of Saturn and the moons of Jupiter. Down below, on the earthly stage, the Vatican vocalists sang Palestrina, Orlando di Lasso, Ludovico da Vittoria, and other composers, whose works were the talk of the town when Michaelangelo and Raffaello were busy in Rome. This music was the last word in contemporary art, when the tiny Dutch colony at the southern end of the Manhattes was building the log houses that preceded the gigantic buildings which now tower above Manhattan Island. Both Palestrina and Orlando were born before Jacques Cartier discovered the St. Lawrence River and the Indian town of Hochelaga, where Montreal now stands. This venerable music, therefore, has a claim to our respect, even though its appeal may not be felt by modern tastes. Has not Sir Joshua Reynolds said that "the works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend?" The works of the painters, however, are entirely finished by the painters themselves. The works of the musicians have to be revealed to the public by the interpreters. But where are the interpreters of sixteenth century music to be found today? Surely those most likely to have most of the traditions are singers from the Vatican, where these works were first sung under the direction of Palestrina himself. It is of no more importance that a modern casual hearer likes the Vatican Choir's rendition of Palestrina than that a modern dressmaker likes the costume of the Venus de Milo. As a matter of fact, the audiences in the Albert Hall liked the singing very much. Nearly every number on the last program was followed by an extra number after the familiarly enthusiastic fashion of a Sousa concert.

### GOODSON PLAYS TSCHAIKOWSKY.

Katharine Goodson has been heard frequently of late. Only a few privileged friends heard her play Beethoven's Kreutzer Sonata with the Jugo-Slav violinist, Balokovic, and the B flat Beethoven trio, with Balokovic and Tkaleic, in a private music room. But a very large audience greeted her in Central Hall, at an Enoch Concert, and a still larger audience heard her a few days later at the Albert Hall. With the London Symphony Orchestra, under the direction of Albert Coates, she played Tschai-kowsky's B flat minor concerto with remarkable effect and was recalled to the platform half a dozen times for her brilliant execution and rhythmic precision. I found her performance a welcome relief in a program full of very new and very serious works.

### THE NEW BAX SYMPHONY.

The very newest work was a symphony by Arnold Bax, a young English composer, who has made his presence strongly felt during the past season. A few days previously, a miscellaneous concert of orchestral works, piano sonatas

and dances, carols for unaccompanied choir, string works, songs, all by Arnold Bax, had been given in Queen's Hall. This unusual quantity of new music by a native composer naturally attracted much attention, although the name of Arnold Bax was already familiar to the London public. The Flonzaley Quartet played a work by the same composer in Wigmore Hall in October. Music so new in style and unfamiliar in content has not yet found a broadly sympathetic public, but there is no denying that Arnold Bax has won the admiration of the critics and a large circle of friends by his consistent seriousness of purpose and elevated style, which avoids the conventional and the commonplace.

### MORE ROST—AND WHY.

The two American singers, whose work so favorably impressed me a few weeks ago, Greta Rost, contralto, and Foster Why, baritone, are meeting with much success at their various appearances in London. One of their most interesting recitals was before a tremendously enthusiastic gathering of poor people in an East End settlement. A week or so later, they appeared at the other end of the social scale at one of the American Ambassador's receptions. There have been a number of concert engagements, as well, and miscellaneous solos at clubs, besides a great quantity of record making. But of this I shall say more later.

### MOCKRIDGE AND WESTMINSTER.

Now and then I get out of the beaten professional track and turn aside into the byways to see the youngsters girding up their loins for the coming fray. The pupils of Whitney Mockridge in Wigmore Hall used to differ from the singers

who give recitals in that their nerves were visibly disturbed by the sight of an audience. But the young idealists were clearly learning how to shoot and the weapon with which they were armed was, as the Daily Telegraph put it, the method of the great Lamperti. It is always interesting to note the personal touches which make so much difference among the pupils who study at the same time under the direction of the same teacher. No better illustration could be wished than that furnished by Westminster School in the cloisters and grounds of Westminster Abbey. Among its pupils are the names of Ben Jonson, George Herbert, Dryden, Prior, Cowper, Southey, Christopher Wren, John Locke. No amount of identical teaching could make those men think and write alike.

### KLEIN CHAMPIONS MOZART.

When a beautifully accomplished artist like Leonine Zifado sings Gluck and Mozart in the appropriate styles, which a very young singer can only have learned from a teacher of long experience and scholarship, it is natural to ask who the teacher is. I found it was Hermann Klein, who appears to have made a special study of Mozart. He thinks that Mozart's vocal music is the one thing necessary to save so many singers from the ruin to which the dramatic recitative of Wagner has brought those who were not well enough grounded to undertake Wagnerian work. Hermann Klein believes that the reaction, which began in Munich about twenty-five years ago as an offset to Bayreuth, is all for the best in the vocal world. All I can say is that if Leonine Zifado sings as well as she does because she has worked hard at Mozart, then the sooner every singer takes up Mozart the better.

### ROLAND HAYES SELLS OUT.

One of the most successful singers to appear before the London public for several seasons is Roland Hayes, the colored tenor from Boston, Mass. Not only does he sing well, but his voice has a musical charm, and he does Negro spirituals in a manner which invariably carries conviction. Roland Hayes is too young a man ever to have tasted the bitterness of slavery himself. Yet he has inherited a temperament and an emotional fervor from generations of ancestors who were never free to do anything but hope. No wonder he always fills his concert hall. At the last recital, prior to his departure for America this week, he drew a larger audience than Aeolian Hall would hold. Roland Hayes, of course, sings all the standard songs in German, French, and English. But it is as an interpreter of Negro spirituals that he stands in a class by himself.

CLARENCE LUCAS.

### A. Walter Kramer Married

Word has been received that A. Walter Kramer was married to Rosalie V. Rehling, daughter of Mrs. William Rehling of Baltimore, in Berlin on December 22.



# PRACTICAL INSTRUMENTATION

For School, Popular and Symphony Orchestras

By FRANK PATTERSON  
Author of *The Perfect Modernist*

Copyrighted, 1923, by The Musical Courier Company.

## Introduction

Many years ago Berlioz conceived the original idea of making a mechanical or mathematical tabulation of all of the possible instrumental combinations, a sort of statistical outline of orchestral effects, and carried out this plan in his famous instruction book. Since his time many another book has been written, generally with the object of amplifying the French master's work, among them the modernized Berlioz, by Richard Strauss, and the splendidly complete work by Cecil Forsythe, to mention only two of many.

To write another book along the same lines and with the same object in view would be without reason and without excuse, and in the pages which follow the author has not that in mind. His intention has been rather to prepare a work suited to American students and suited to our American point of view, a work outlining a few basic principles in so simple a way that the student may try his hand at real orchestra arranging after glancing carelessly over the first part of it, which is just what the American student will do, in spite of all that his elders may urge to the contrary.

The book, therefore, deals not with a tabulation of particular effects, but with means of attaining general orchestral solidity, and particularly with the relationship between the familiar piano score and the orchestra score. Talking machine records may be had of some of the examples used by way of illustration, and the student will do well to provide himself with them and to listen to them, not with the object of becoming familiar with the use of particular instruments, but with the object of getting an idea of mass-effects and hearing what effects come through and are successful, or fail to come through and are buried and lost in a mass of counter-melodies, or accompaniment, or whatever else may be.

The author begs to acknowledge his indebtedness to the following publishers for permission to use excerpts from their copyrighted works by way of illustration: Universal Edition, Leo Feist, Inc.; Carl Fischer, M. Witmark & Sons, and J. H. Remick & Co., and to the arrangers, George J. Trinkaus, Frank E. Barry and J. Bodewalt Lampe, who very kindly aided with their large experience in the orchestration of popular music.

## I. How to Hear the Orchestra

"But," you will exclaim, "that is not what I want at all! I do not want to know how to hear the orchestra, but how to write for it!"

That is exactly the point. You want to write for the orchestra, as most students do, without hearing what you write.

You have no hesitation whatever about going to a concert, to an opera, to presentations even of the most complex of modern works, and criticising all that you hear, not kindly and with deference, but with an absolutely appalling certainty, without the least doubt in your own mind as to the perfect correctness of your judgment.

And often enough you are right. Which means, simply, that you know how things ought to sound—you know good balance when you hear it; you know sonority and quickly recognize its absence; your taste in such matters has become, by frequent hearings, trained to feel differences.

Yet you will go straight home and write an orchestration that has all of the faults you so harshly criticise in the works of others. You will take it proudly to your teacher, fully expecting his enthusiastic praise; you will take it without hesitation to your favorite conductor, sure that he will fall on your neck and proclaim you a genius.

If you are really ambitious you will realize that you need more study. Of course, but what sort of study?

That is exactly what the author proposes to place before you, in a way that will be not only helpful but convincing.

You will be one of those, one of the many, many American composers, who will say to himself, if only conditions were different, if only I could hear my work!

But conditions are not different, and probably never will be. They are not very different in Europe, for, even over there, conductors will not play works which show a pronounced lack of technic; will not even try over at rehearsal any work of which it is evident that the composer himself does not know how it sounds.

It is true that accomplished and experienced composers sometimes ask to hear their works before they are printed. But the reason for that is not ignorance, not lack of mental ear, but simply because they have tried to put down on paper something so complex that they cannot be sure that they are noting it correctly or hearing it correctly.

Those are two separate, opposed ideas: (1) Noting correctly what you hear in your mind; (2) Hearing correctly what you write.

Theoretically speaking, one should always hear every note that one writes, and the ensemble of all the notes that one writes, before they are put on paper.

Practically, and actually, the composer often builds up his complete, finished, picture in sections. The composer hears very plainly, for instance, let us say, his melody played by an oboe accompanied by full chords in the strings.

That is very simple. But how are those string chords to be written? Are they to be "thick" or "thin"? Are they to include every note of every chord

from the top to the bottom, or are they to be written in "open" position? Are the notes to be omitted when they would make sharp dissonances with the solo voice? Are they to be contrapuntally altered in this case? Or are they to move along in unison with the melody?



Evidently the chords here (Fig. 1) could be written with several notes omitted; evidently, too, these notes might be omitted at 1 and 2, the beginning of the second and third measures, where the melody seems to clash with the harmony note, first the tonic note, C, then the fifth, G. Then again, at 1, the harmony note, C, might be momentarily changed to B with the melody, and at 2 it might be changed to A flat with the melody.

The question is not which of these is the best, but how are we to know which of these is the best, and how are we to know exactly how each one of the three writings here proposed would sound, without having an orchestra at our disposal to try it over?

First of all, let it be perfectly clear that the piano is of no use at all as a substitute for the orchestra upon which to try over these perplexing passages, and the organ is little better. The pianist-composer, like Schumann, almost always reflects his pianistic feeling in his orchestration, and the composer who depends upon the organ for aid generally loses something of the orchestral feeling in his finished scores.

And here it is very necessary that this point should be thoroughly gone over, for there is no point about which there is greater divergence of opinion, and no point upon which it is less possible to give authoritative advice. To say, "you must never use the piano" is almost as bad as to say, "you must always use the piano," and to say, "you may use the piano when you like" (which most composers will do, whether you say it or not), is the worst of the lot.

The composer, whether student or not, must thoroughly understand the relationship between the piano and the orchestra, and must be able to know just where and when and how it may be useful. The fact that nearly all successful modern composers have been pianists, or have been able to play the piano, is certainly significant. It is a great pity that so much misleading matter has been written by thoroughly responsible musicians about this important point. Through all of his youth the author heard it said over and over that Wagner could not play the piano; that he regretted not having learned the piano; that he conceived his stupendous scores without the aid of the piano. Most of us have heard the same story. We have also in mind pictures of Beethoven walking in the woods or lying in the shade of the trees with his manuscript in hand; of Schubert writing his wonderful songs on the back of restaurant bills of fare, or on an old envelope or any scrap of paper that happened to come to hand.

That is very pretty, and some of it is fact. But it is not all fact. And the part of it that is left unsaid is far more important than the part that is told.

The hard, solid, cold fact of the matter is that Wagner and Beethoven, and most of the other great composers, played and played and played. They were always at the piano. They became perfect burdens to their landlords, their hosts, the people with whom they lived, with their hammering, their pounding, their experiments in advanced harmonies, dissonances, discords. Wagner (who could not play the piano!) was put out of one lodging because of his noise, and pretty nearly went to an asylum, for the people thought him mad; and he played so much at Triebchen when at work on the "Ring" music that his children sang the melodies at their play.

So Wagner, who really invented modern orchestration, used the piano at his work. That is sure. But it is also sure that he did not play his full scores, for the simple reason that his full scores cannot be played on the piano; in fact, the effect of them cannot be properly given even by two players on two pianos, or three players on three pianos, or a dozen players at a dozen pianos, for that matter, though they might very well play all the notes.

It is evident, therefore, that, though Wagner, and the other great composers, used the piano at their work, they also possessed the power of presenting to themselves, mentally, the exact effect of their completed scores. This is essential.

That is the whole crux of the matter, and the natural deduction is that the composer, when writing for orchestra, may use the piano as much as he likes, but must not write for the piano, and expect afterwards to make orchestra music of it without almost complete revision—must not write with the piano tone in mind, but must always "hear" the orchestral effects, and always realize that the piano is a mere makeshift, not to be abused.

(To be continued)



## MORE HERBERTANA

By Gustav Klemm

Copyrighted, 1923, by The Musical Courier Company.

"VICTOR HERBERT has forgotten more about music than most composers ever knew."

We don't remember who first delivered this opinion. A bald statement, nonetheless. And yet, on second thought, it's not so bare of hirsute wisdom. As a matter of fact, the closer you come to the pate of the matter, the more do you recognize its verdant truth.

The first time we met Victor Herbert was at the Cort Theater in Atlantic City. It was a hot, a very hot, August evening in 1915. Herbert was on hand to conduct the orchestra for the first performance anywhere of his Princess Pat. During the years intervening we have spent many hours with him. In those seven years he has done much, far more in fact, than most composers ever accomplished in a lifetime.

It was shortly after we met him for the first time that we wrote a long and exhaustive study of him for a magazine. At that time we mentioned that he had written forty light operas, musical comedies, etc., in addition to his many tone poems, symphonic suites, concertos, chamber music compositions and two grand operas, Natoma and Madeleine. Since then he has written Her Regiment, Eileen, The Velvet Lady, The Golden Girl, Angel Face, Qui, Madame, the score for the film, The Fall of a Nation, many interpolated numbers in the Follies, and other Ziegfeld confections, and also the music for Orange Blossoms, which recently terminated a four months' run in New York.

### SCORES THE MODERN WRITER.

Recently we again met this great composer and conductor, who is first of all a charming gentleman and endowed with a magnetic personality such as is given to few men. Our paths crossed in Baltimore, where he was appearing as guest conductor at the Rivoli Theater, one of the city's finest motion picture emporiums. During the week we dined often together. Our conversation was as fidgety as to subject as a Spanish flea. He touched on a weak point

of the modern composer's armor that seems to have escaped general detection.

"The trouble with the writer of today is that he relies too much on the piano. It has been said that every composer should play this instrument fluently. A fine idea, but beware of the pernicious influence it exerts on the creator! Upon writing for orchestra he thinks only in terms of the piano. His piano technic is evidenced in the various figures appearing here and there in the orchestration. When a youngster shows me his score, I say, 'Where's your pedal?' The successful composer for the orchestra must think in terms of the orchestra. Then and only then will he achieve effects that immediately impress the listener. I score directly for the orchestra. Of course, I often make sketches and develop them at the piano—which I play only fairly well—but the ideas invariably arrive already 'scored' and it is in their orchestral guise that I constantly hear them."

### ENGLISH AND THE FOREIGNER.

Certainly no one is better able to present the difficulties awaiting the American composer of grand opera at the opera houses in this country today. There is one fact and no amount of patriotic juggling or mesmerism can spirit it away. The composer sets his score to a book in the English tongue and then is forced to submit his work to opera houses in which the English language is deadlier than Latin! How can the singers be at ease, how can they permit themselves the necessary artistic freedom, how can they convince, in a tongue which they know not or, at best, only fairly well? Herbert talked of those first dismal rehearsals of his Natoma. Each day would bring its cries of "impossible, impossible, impossible" from the chorus master, the conductor and the artists.

"Do you recall that portion of the opera just before the sixth scene in the first act where Alvarado is on the stage with Castro? Natoma eyes the pair suspiciously. Alvarado, turning to Castro, sings: 'I never liked that girl, She broods too much!'"

"At this point the rehearsal was stopped.

"Broods," said the director. "What ees that?"

"Then and there a great discussion was entered into concerning this very, very strange word 'broods.' It simply meant nothing to the Italian director. Finally, Joe Redding, the librettist, had to change the word to one that jingled less queerly in the ears of the director. Would this trifling but annoying occurrence have arisen in a company of American singers?"

### HIS EARLIER DAYS.

Herbert harked back for a short while to his days as a youth at Stuttgart. His future wife, Therese Foerster, was the prima donna at the Court Opera in Vienna. It was in the summer of 1886 and Anton Seidl, the great Wagnerian conductor, was visiting in Vienna. He called on Miss Foerster at her apartment. He had heard her sing and wanted her to come back with him to America. The contract was inviting, but love is love.

"Do you need a good cellist?" she asked.

"Do I?" Seidl replied. "I've been looking for a good man for five years."

"Well, my fiancé is very fine. Perhaps you would like to hear him?"

Seidl readily intimated that he most certainly would. Herbert was notified and finally arrived with his cello, played for the distinguished conductor and immediately

won his musical admiration and respect. Seidl brought the pair with him for the new season at the Metropolitan where Therese sang and Victor played first cello. Herbert's devotion to Seidl's memory is a beautiful thing to encounter.

### STRAUSS' VISIT.

Back in his days as conductor of the Pittsburgh Symphony Orchestra, Richard Strauss came to this country on a visit. Arrived in Pittsburgh, Richard II was naturally invited to the Herbert home, where a big dinner was held. During the evening Herbert corralled his guest and showed him some of his more important scores.

"Very fine, very fine," grumbled the Bavarian. "But they are old-fashioned. You should spread out."

The cursory appraisal didn't please Victor the Vigorous any too much. As the dinner wound its course, he was suddenly seized with an idea. He remembered portions of the last two pages of Berlioz' Treatise on Orchestration which had been edited and revised by Richard Strauss. Herbert recalled in particular the very last part which spoke of the narrow limitations of the present-day orchestra and then went on to speak assuredly of a future ensemble that was to contain 350 violins, thirty pianos, thirty harps, etc., etc. (We haven't the pages before us.)

At the end of the dinner, Herbert brought up the Berlioz-Strauss work.

"Very, very fine," grumbled the Bavarian.

"Maybe so," said Herbert, "but where do you figure on getting the music paper on which to write your scores?"

"Why, why—" stuttered Richard II.

He'd never thought of that.

Looking up at the wall of the room we were in, we said:

"Why, it would take the whole side of that wall."

"Whole side of a wall?" said Herbert. "Why, my boy, it would take up the whole side of a house!"

### THOSE RADICAL COMPOSERS.

Herbert has no use for the absurd lengths to which some radical composers are pushing the orchestra these days. The many percussion instruments concocted by a certain Australian, please him not. Thunder and wind machines excite his wrath.

Likewise the "moderns." Igor Stravinsky's Petrouchka he finds exceedingly interesting. Scene painting, is his description of the work. But the rest of the Stravinskiana—the quartet, etc.—he simply can't stomach and throws up his hands in horror.

"If anyone can make a valse out of Ravel's symphonic valse, I'll eat my hat," he said. "Why the other day some one sent me—why, I don't know—the score and parts of a new string quartet in 'C' by — and, so help me, the thing starts off in 'E' flat!"

### WORSHIPS WAGNER.

One gathers from long association with Herbert that his musical god is Richard Wagner. With his scores he is thoroughly familiar. Speaking further of the lack of necessity for expanding the orchestra to gargantuan proportions, he said:

"Why I can take my orchestra at Willow Grove and, with perhaps the addition of a few strings, do the entire score of Die Meistersinger without the slightest trouble."

Of Brahms, the songs appeal to him most. Chopin, he thinks, has not yet received his just appreciation from the public.

### BESIEGED BY WOULD-BE LIBRETTISTS.

As he travels about the country he is constantly being besieged by hopeful authors with books they hope to bring them fame. We overheard a phone conversation with a librettist who was anxious to have Herbert look at his book. Herbert was as gracious to this unknown chap who had interrupted his dinner as though he were speaking to Henry Blossom over some astral wire. When he hung up, he remarked:

"It's so much trouble returning the things. Many of them are very good, but unless the author has them placed with a producer, my labor is often apt to be in vain. The producer, having certain scenic effects in mind, certain combinations of principals, has his book written to order and the composer must also write to order and attempt to cover all the essential requirements. If the composer and author labor over a work and merely fit it to visionary characters, their chances of having it mounted are slim, indeed. I have two scores home now written under such conditions and—well, I still have them."

### HIS BEST SELLER.

Kiss Me Again has been his best seller for many years. It is worth noting in passing that Fritz Scheff, for whom the song was written, didn't care for it at all and wanted Herbert to write a new one. It is taken from If I Were On the Stage, from the second act of Mlle. Modiste. Scheff declared the opening B natural below the treble staff was too low for her voice. Henry Blossom, the author of the book, and Charles Dillingham, the producer, both thought little of the song and seconded the Scheff suggestion. Time has proven the marvelous erudition, musically speaking, of these critics.

Next in order of popularity comes I Might Be Your Once-In-A-While, from Angel Face. His royalties were considerable.

"Don't print them," he said. "The public might think I'm rich, and I'm not, heaven knows!"

Of late, the Gypsy Love Song, from The Fortune Teller, has sprung once again into prominence. If Herbert continues traveling about throughout the country as guest conductor of the picture orchestras, all of his music is due for awakened popularity, for each program includes a potpourri of such old favorites as When You're Away, Put Down Six and Carry Two, Italian Street Song, March of the Toys, I'm Falling in Love with Some One, It's a Great Day Tonight for the Irish, etc.

### THE MOVIES.

Herbert has played in every large movie theater from Montreal to Los Angeles. In the early days, the accommodations were of the crudest. A film theater had a screen and that was about all. Poor Herbert was forced to change his clothes in everything from the manager's office to the check room. But with the years things have changed and in nearly all the theaters today he finds commodious quarters at his disposal.

### HIS CHILDREN.

Strange it is that the children of such a musical father and mother should not have seen fit to try their fate in  
(Continued on page 49)





**THE INTERNATIONAL SOPRANO**

# Luella Meluis

**RALPH ANGELL, Pianist**

Management of  
**Luella Meluis**  
1425 Broadway  
New York

**RAYMOND WILLIAMS, Flutist**

# CLARENCE WHITEHILL

BARITONE

Metropolitan Opera Company

Available only

May, June, October, 1923

Concert, Recital, Festival, Oratorio

CONCERT MANAGEMENT ARTHUR JUDSON, Fisk Bldg., New York  
1317 Pennsylvania Bldg., Philadelphia, Pa.

STEINWAY PIANO

VICTOR RECORDS



© Underwood & Underwood



**NOTICE**  
*to*  
**LOCAL MANAGERS**  
*concerning*  
**Frieda Hempel**

Despite rumors to the contrary there is no change in the management of Frieda Hempel—nor is any change contemplated.

No one—except this office—is authorized to negotiate for Miss Hempel's services and no understandings or contracts made with anyone except THE MANAGEMENT OF FRIEDA HEMPEL will be recognized.

Local managers who contemplate engaging Miss Hempel for next season are asked to communicate with us immediately. The season is already heavily booked—certain months completely booked.

*Second New York Recital*  
**Carnegie Hall, January 9th**

8.15 P. M.

Miss Hempel's program will include a group of famous Irish songs

MANAGEMENT OF FRIEDA HEMPEL  
185 MADISON AVENUE  
NEW YORK

## BERLIN APPEARANCES

## MABEL GARRISON AT THE BERLIN OPERA.

Berlin, December 10.—Mabel Garrison, the American coloratura soprano, made two appearances as guest of the Berlin Staatsoper last week, as Rosina in Rossini's Barber and as Violetta in Verdi's Traviata. Both times she gave evidence of a superior artistry and of the great beauty of her voice, especially in the middle register. Her highest notes seemed a little tight at times, at other moments soaring with the freedom vouchsafed by an accomplished head tone technic. Her charming personality and graceful acting were a great asset in winning the sympathies of the Berlin audience, though of course Miss Garrison was hampered by the two-language performance. She herself sang in Italian and spoke the dialogue in German—a language all but strange to her. And yet she was—in the Barber—the only person that brought real life on the stage with the possible exception of Herbert Stock, who sang Dr. Bartolo. The performance in general was not worthy of the Staatsoper niveau, and Dr. Besl's conducting not even a good utility. It is incomprehensible why an institution so hard up for first-class singers should not make more of such chances as having Mabel Garrison add brilliance to the season. She was not treated like a star, and as things are today she certainly is a star. America has reason to be proud of such an artist. C. S.

## CARL FRIEDBERG.

Carl Friedberg's first recital of the season drew, as usual, a crowd of connoisseurs of the finer sides of piano playing. They were rewarded by a beautiful and vigorous reading of the Beethoven C minor variations and the lovely E flat major sonata from op. 31. Most delicious, however, was his simple rendition of the Schumann Kinderszenen, so absolutely without affectation and devoid of any sentimentalism that a healthy child would be incapable of. It was the sort of comprehension of childhood that Robert Louis Stevenson shows in his little poems. There was also a quantity of those Chopin poetic interpretations for which Friedberg is so justly famous. It is fine to think that America may have a chance to hear this rare artist again. C. S.

## FREDERIC LAMOND.

It is a far cry from Friedberg to Lamond, and yet each has a message that the general public can appreciate. They are not particularists in any sense, though Lamond has earned a special reputation as a Beethoven interpreter. This time he showed his versatility by ranging from Beethoven to Liszt, taking Reger, Chopin and Glazounoff on the way. The spontaneous response of the public after the Chopin Berceuse and the Glazounoff Miniature was such as to call for repetitions, and technically the greatest feat of the evening was the Liszt Tarantella di bravura, which I never heard played with equal mastery. Max Reger's Variations and Fugue on a theme by Bach is a monumental work that would easily bear more frequent hearings, especially when it is built up to such telling climaxes as in the interpretation which Lamond gave. C. S.

## MARIA IVOGÜN.

The charming Munich songbird, whom America has already come to know, vouchsafed Berliners one chance to hear her en passage to the U. S. A. She sang at the—for Berlin—revolutionary hour of four P. M., but the big Philharmonie was crowded, with the aisles full of standees. The beauty and witchery of her subtle art was in evidence as usual, though it seemed to me that the apparatus producing those famous flute tones clustering about high C was slightly disturbed, probably a momentary indisposition. On the other hand her lower registers have gained in richness and lustre, taking on at times that soulful timbre more characteristic of the lyric voice. Norina's cavatina from Don Pasquale was a wonderful feat of technic and expression, and a lovely Elegia eterna by Granados spread an atmosphere and a poetic fragrance that held the big audience captive. But in Adam's variations on a theme by Mozart the triumph of the human voice as an instrument was complete, whatever one may think of the aesthetic value of such things. It was a delightful afternoon.

## RUDOLPH POLK.

Just back from a tour in South Germany, Rudolph Polk stopped off in Berlin only long enough to give his second recital and left immediately afterward for another series of recitals in Schwerin, Lübeck, Frankfurt, etc. The program of his second concert comprised Schubert's Duo in A major op. 162, in which he again had the able support of Waldemar Liachowsky at the piano; an uninteresting Mozart concerto, No. 3, in G major; Korngold's suite, Much to Do About Nothing, which was the hit of the evening, and a group of short pieces including Ave Maria. The audience showered so much applause on Mr. Polk that he was obliged to give three extra numbers after the regular program. A. G.

## REBEKKA BURSTEIN.

Rebekka Burstein's recital introduced to the Berlin public a young American pianist of considerable musical capacities and well developed technical skill. Her program comprised sonatas by Beethoven, Schumann, Liszt, and a number of smaller Liszt pieces, which gave her ample opportunities for displaying her achievements to best advantage. If her cultivation of taste and intellectual development proceed in

a fair ratio to her pianistic talents, then one may expect a great deal from her.

## NICOLAI ORLOFF.

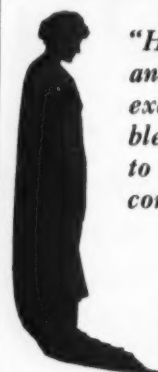
A much-heralded Russian pianist, who has recently appeared in Paris and other European cities, made his debut here, and his native fame was attested by the strong attendance of that highly perfumed sort of semi-oriental audience which is characteristic of certain Berlin concerts these days. Orloff showed, like a number of his compatriots, a very sure and facile technic, but failed to impress us as an interpreter of rank. His tone seemed rather dry and his pleasant, elegant personality did not translate itself into artistic charm at the instrument. His choice of program, even in its Russian section, was conventional. C. S.

## ISIDOR ACHRON.

Isidor Achron, the Russian pianist now on his way to America, has in a short time acquired an extraordinary reputation. Entirely unknown in Germany a year ago, he is at present counted among the most prominent of the younger recitalists. His third and last recital here showed him in his best form. Endowed by nature with the most brilliant qualities, he has the passion of playing, the ease and vivacity of the born pianist. This does not mean that I consider his art already perfect in every respect. As regards the spiritual and intellectual side he will no doubt grow in authority, clearness of conception and purity of style. H. L.

## Marguerita Sylva to Give Second Recital

Following the notable success of her recent New York concert Marguerita Sylva has decided to give another At Home Recital with an entirely new program, in the near future. Owing to an important concert tour starting December 20, this concert cannot be given before February, as Mme. Sylva will be away from New York, appearing in the South and the West. If the proper date can be



"Her diction, enunciation and interpretation were exceptionally commendable and she was compelled to respond to four encores."

The Allentown (Pa.) Record said the above about May Peterson, soprano of the Metropolitan Opera Co.

Concert Direction: MUSIC LEAGUE OF AMERICA  
712-716 Flak Bldg., New York  
Mason & Hamlin Piano Used Aeolian-Vocalion Records

secured, the second At Home Recital will be given at the Broadhurst Theater again, and will be announced shortly. Mme. Sylva has just been engaged to give one of her unique and artistic recitals before the Rubinstein Club in New York, on Tuesday evening, February 13, under the direction of William R. Chapman.

## Engagements for Boris Saslawsky

Boris Saslawsky, Russian baritone, sang a program of Russian, German, French and English songs at the first of the series of three musicales given December 14, by the Thursday Evening Club of New York, at the Park avenue residence of Mrs. Paul Tuckerman. He also gave a recital at the residence of Mrs. Christie, in Pleasantville, N. Y. On the evening of February 5, he is to sing for the Bohemian Club, of New York.

## Ruth Peter at Midnight Mass

Edna Bishop Daniel, "an exponent of the common sense system of voice placement and tone production used by true voice culturists and real artists of all nations," announced that one of her pupils, Ruth Peter, besides her Church of the Covenant work, was engaged as soprano soloist for the Midnight Mass on Christmas Eve at the Church of the Holy Comforter. An organ and orchestra furnished the accompaniment.

## Eldora Stanford Sings in Schenectady

Eldora Stanford, coloratura soprano, was the soloist during the opening week of the new State Theater in Schenectady, and in writing about her part in the performance the Schenectady Union-Star said that she completely captured the big audience with her exquisite singing. The critic of that paper praised especially her pleasing quality of voice, her clear diction, and the pianissimos in the upper register

of her voice. Miss Stanford was engaged to sing at Shea's Hippodrome in Buffalo the week of December 18.

## Howell a Favorite at Colleges

Dicie Howell is a great American college favorite, for she has appeared and reappeared at many institutes of learning and been acclaimed wherever she has sung. Season after season, of the several years she has been in the concert field, Miss Howell has appeared at festivals, in oratorios and in concert in the colleges and college towns, but the appearances are too numerous to record retroactively. Recently the soprano appeared in recital at the Greensboro College, Greensboro, N. C.; at the Central State Normal School, Lock Haven, Pa.; twice at Columbia University, New York City, and at the Salem College, Winston Salem, N. C., where she appeared both in recital and at the festival. She had two appearances at Rutgers College, New Brunswick, N. J., and was soloist with Julia Claussen at the University of North Carolina Festival. Miss Howell sang the Verdi Requiem at Wooster College, Wooster, Ohio, and has been engaged to appear at Miami University, Oxford, Ohio, January 12.

Miss Howell made her debut in New York City just three seasons ago. It might be here recorded that she was born in North Carolina and received her early education in the Southern schools. She is a graduate of Salem College.

Miss Howell began her musical studies and her elementary education in the regular curriculum at Salem, but her sound musical foundation work is not entirely due to her vocal study, as she was at first an ardent student of both piano and violin, and only gave up these instruments when her voice was later recognized. The last two years at College, 1910 and 1911, were devoted exclusively to vocal work.

After leaving Salem, Miss Howell went to Boston and continued her work in the New England Conservatory for one season. She then came to New York and has pursued her vocal studies for the past four and a half years in that city.

Dicie Howell had two years of concertizing before she made her New York debut, and has filled many interesting and important engagements with orchestra, in recital and in oratorio. She sang with the New Haven Symphony Orchestra under the late Dr. Horatio Parker; at various times with the Columbia University Orchestra, under Walter Henry Hall, also with the Newark Symphony, the Volpe Symphony and the National Symphony Orchestra, under Walter Henry Rothwell. Miss Howell has appeared with the Bridgeport Oratorio Society, under the famous Dr. Mees, and at numerous spring festivals.

Miss Howell has already established a reputation as program builder, and being an untiring student has a large repertory at her command. In addition to the best song literature in four languages, she has all of the standard oratorios.

## Francis Moore a Busy Pianist

Francis Moore's reputation as a soloist is constantly on the increase, and during the past month he has filled many engagements in various parts of the country. He appeared in Rome, N. Y., in a piano recital, opening the series of concerts being given by the Woman's General Study Club. He was heard in recital at Miss Mason's School, at Tarrytown-on-the-Hudson, November 10, and November 27 he and Hugo Kortschak, violinist, gave a sonata recital at Red Springs, N. C., in the auditorium of the Flora McDonald College, playing sonatas of Bach, Brahms and Grieg. Mr. Moore played in Brewton, Ala., November 29, under the auspices of the Brewton Woman's Club, and on December 2, in Birmingham, Ala. The latter program was given in the ballroom of the Tutwiler Hotel, under the auspices of the Birmingham Music Teachers' Association. At each appearance there were enthusiastic audiences, and Mr. Moore received flattering press notices at each place.

## Clarice Balas Having Active Season

Clarice Balas, a Cleveland pianist, is having an active season locally. She appeared recently at the second concert of the Cleveland Musical Association, at Masonic Hall. The Cleveland papers commented on her excellent technic, her beautiful tone and interpretation, and many other fine qualities, as exhibited in Liszt numbers and Spring Breezes, dedicated to her by the composer, Wilson G. Smith. Miss Balas gave a joint recital with Lila Robeson on December 19 for the Lecture Recital Club, when the latter sang one of Miss Balas' songs. This was Miss Balas' fourth concert in Cleveland this season and she is booked for another on January 5.

## November Dates for May Leithold

The November engagements filled by May Leithold included the following: 1, Lu Lu Temple, Philadelphia, reception to Imperial Potentate from Honolulu; 2, Chester, Pa.; 3, Philadelphia, N. J.; 8, Essington on the Delaware; 10, Columbia Society, Philadelphia; 14, Ladies' Auxiliary foreign relief concert, Philadelphia; 17, reception at the Metropolitan Opera House, Philadelphia; 21, Quakertown, Pa.; 22, Odd Fellows' Society, Philadelphia; 24, Holmesburg, Pa.; 26, Camden, N. J.; 29, Philadelphia. On December 3 Miss Leithold sang at a special service at St. Paul's Lutheran Church. This was a reengagement.



NOW IN NEW YORK  
FREDERIC

**FREEMANTEL**

Vocal Teacher for  
**TENOR VOICES EXCLUSIVELY**  
Auditions and Consultations by Appointment Only

50 West 67th Street, Secretary, MISS MAY

Telephone Columbus 1405



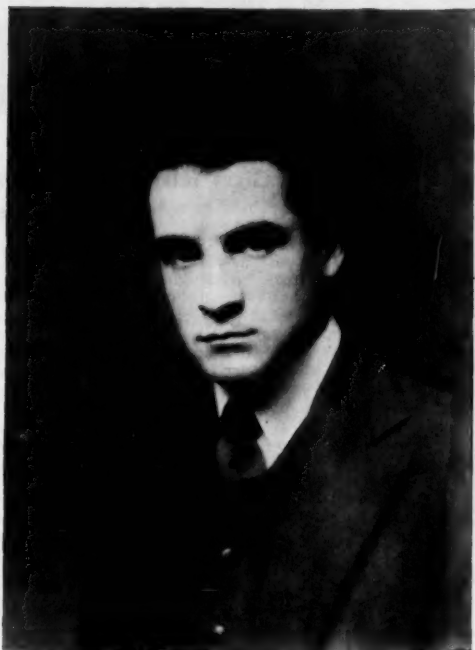


Photo Dassonville, S. F.

# Artistic Triumph for America

# ASHLEY PETTIS

*"Romantic Poet of the Piano"*

**"DERIVED ANOTHER MARKED ARTISTIC SUCCESS"**

**At His Aeolian Hall Recital, December 11, 1922**

## COMMENTS OF THE PRESS:

**Showed a Sincere Feeling for Beauty . . . . . —New York Times**

**Produces an Excellent Tone . . . . . —New York Telegram**

**Piano Recital of Merit . . . . . —New York Tribune**

### JOHN H. RAFFERTY, *Telegraph*

Ashley Pettis derived another marked artistic success from his piano recital at Aeolian Hall yesterday afternoon when a fine audience displayed its delight and approval of his brief but impressive program. In Schumann's "Davidsbundlertanze" he accomplished the eighteen movements WITH A CAPITAL DISPLAY OF A REMARKABLE TECHNIQUE, A CURIOUSLY HAPPY COMBINATION OF TENDERNESS AND POWER AND AN UNERRING SENSE OF RHYTHM. A Chopin Nocturne (No. 1) and a Scherzo (opus 31) showed the thoughtful scholarship of the artist. His own composition, "Mirror," had a very fine flare of fancy and originality and he completed his excellent matinee with Antonio de Grassi's Rhapsodic Prelude, which he played by request and César Franck's Prelude Chorale and Fugue.

### FRANK H. WARREN, *Evening World*

Ashley Pettis, one of the younger band of pianists, gave a satisfying exhibition of his technical skill and musical intelligence in the afternoon in Aeolian Hall. This young artist POSSESSES TRUE FEELING AND THE GIFT OF IMAGINATION. HE IS MORE OF AN INTERPRETER THAN MANY OF HIS FELLOW ARTISTS.

### HENRY T. FINCK, *Post*

Monday seems to be the favorite day for young Western pianists to appear, and yesterday Ashley Pettis gave a recital at Aeolian Hall. His program began with Brahms and ended with César Franck, but in between he was kinder and played some Schumann and Chopin, as well as a pretty trifle of his own, in which the repeated phrases evidently were intended to suggest the reflections which gave the name of "Mirror" to his composition. Like most pianists, famous and otherwise, Mr. Pettis has not yet learned the value of the rhetorical pause, consequently the Chopin nocturne he played, opus 48, No. 1, suffered from rigidity. On the other hand, he played the Scherzo, opus 31, with much more SUPPLE TEMPI AND CONSEQUENT POETRY. His tone is not large, but it has a MELLOW, MUSICAL QUALITY, and he has the good sense not to force it. GENUINE MUSICAL PROMISE SEEMS TO LIE IN HIS FINGERS . . .

### W. J. HENDERSON, *Herald*

Ashley Pettis, pianist, gave a recital yesterday afternoon in Aeolian Hall. He contributed his item to the Schumann revival by performing the "Davidsbundlertanze," which has not been heard in the course of the season, nor, indeed, for a considerable time.

Mr. Pettis proved to be a pianist of normal tendencies. His tone was pleasing to the ear and respectful to the piano, his finger technic FLUENT AND CLEAR AND HIS PERFORMANCES GENERALLY IMBUE WITH MUSICIANLY TASTE AND UNDERSTANDING. . . . ON THE WHOLE HE MADE A VERY FAVORABLE IMPRESSION.

### *New York Tribune*

Ashley Pettis, a pianist far from the least dexterous of the many dexterous pianists who have played here during the last few weeks, gave a rather strenuous program, with the eighteen uninterrupted movements of Schumann's "Davidsbundlertanze" as its most strenuous feature, besides Brahms' Rhapsodie, op. 79, No. 1, etc. . . . Nor was this all. Throughout his TECHNIQUE WAS SMOOTH AND OFTEN BRILLIANT WHILE HIS INTERPRETATION WAS VERY FAIR, better in soft passages, where he was more expressive. ON THE WHOLE IT WAS A VERY CREDITABLE PERFORMANCE.

### KATHARINE SPAETH, *Mail*

Deserving of encouragement is this pianist, who played at Aeolian Hall yesterday afternoon, for he has feeling and temperament which have been so woefully lacking in the majority of young artists who have appeared so far this season. HIS TOUCH WAS SOFT AND ALMOST TENDER, especially in the Schumann and Franck numbers. He played with more sentiment than brilliancy and displayed more tone than facility of technique. Among other numbers on his program was a composition by himself entitled "Mirror," very Schumannesque in character.

### *New York Journal*

Ashley Pettis, a young man known locally as pianist and composer, appeared as both yesterday afternoon in Aeolian Hall, but modestly enough, only a very little as the latter. His own contribution to the music of the afternoon was a piece called, simply, "Mirror." Otherwise, he played one of the Brahms Rhapsodies, Schumann's "Davidsbundlertanze," B flat minor scherzo of Chopin and Franck's prelude, chorale and fugue. Mr. Pettis, for this task, has the ability to draw a colorful and varied tone from the instrument, his finger technic served him well.

### *Brooklyn Daily Eagle*

At Aeolian Hall yesterday afternoon Ashley Pettis gave a piano recital beginning with Brahms' Rhapsodie in B minor. Next came the entire set—eighteen of them—of Schumann's "Davidsbundlertanze." Schumann once founded an imaginary society of music enthusiasts, which he called the "Davidsbund," or "League of David." These eighteen dances are named, therefore, from this fictitious organization. Unlike the "Scenes from Childhood" and some other collections, they are of decidedly uneven merit and all eighteen at one dose is too much. . . . HIS TECHNIC IN GENERAL SEEMS EQUAL TO ALL ORDINARY DEMANDS. HIS PEDALING, TOO, HAS CLEARNESS AND HE HAS A GOOD CONTROL OF DYNAMIC NUANCES.

### *New York Sun*

An exacting task was set for himself yesterday afternoon in Aeolian Hall by Ashley Pettis who played a Brahms Rhapsody, etc. . . . Throughout this music, Mr. Pettis DISCLOSED HIS ACCUSTOMED DEXTERITY AND A CERTAIN WHIMSICAL TASTE IN PHRASING.

**Management: ANTONIA SAWYER, Inc.**

**Aeolian Hall, New York**

**STEINWAY PIANO**

**PERSONAL REPRESENTATIVE:**

**MILTON J. BROWN**  
350 West 85th Street New York City

**DUO-ART RECORDS**

## B. M. DAVISON ADDRESSES NEW ENGLAND CHAPTER, A. G. O.

B. M. Davison addressed the members and guests of the New England Chapter, A. G. O., at the rooms of the Harvard Musical Association, on November 1. Mr. Davison is a member of the White-Smith Publishing Company of Boston, which champions the cause of the American composer, and the following address, The Organ Recital and Its Possibilities from the Standpoint of the Publisher, which is reproduced by courtesy of The Diapason of December 1, gives some interesting data:

When I was invited to appear before this organization it occurred to me immediately that I had nothing to say that would be of interest to you. Of course, I realize, having had many years' experience in the publishing business, that the feeling regarding publishers by the profession has been of a rather peculiar nature. To illustrate that I would say that I have heard a professional man say: "What do you think of such and such a composition?" And the other gentleman, not knowing anything about it, would say: "Well, such and such a publisher says so and so." "Oh, well, he doesn't count; he is a publisher." Well, of course, that is an intimation that a publisher doesn't know anything about music. I don't want you to think, however, that I am going to try to instruct you in organ playing or organ recital work, for I am not going to do it. There are two sides to the publishing business. One, of course, must always be the commercial side; then the artistic side must have its day. Any publishing house today that doesn't take both the artistic and commercial sides into account doesn't stay in business long. Our firm, the White-Smith Publishing Company, is trying to raise the standards of organ music, and I think we have succeeded, because I know some of your organists are playing the music we have published.

Of course, in many of my statements I may be wrong, but I am sincere. Nothing I may say regarding organ recitals has anything to do with the organ recitals given as guild events. These events are laid out in your own way and, of course, no one has a right to criticize or say anything about them. In speaking of organ recitals I have in mind the general run of them.

One thing strikes publishers forcibly and it is this: On an organ recital program there should always be pieces with titles that interest the hearer. Scherzos, etc., are all right for you musicians who know what is meant; but take the common everyday lover of music who doesn't know anything about technique or the technique of composition, and a fitting title gets to his emotions better. For instance, Clarence Eddy is an organist who tries out everything at least once, and if the one time proves successful, that piece stays on his programs indefinitely. I am going to illustrate this point by speaking of one of our publications. Some six or eight months ago I sent to Mr. Eddy a copy of O'er Flowery Meads. The piece was well written, fitted to an organ of any size, and Mr. Eddy tried it out. He is playing it today; and he is playing it because it is a successful composition.

There is a strange thing in connection with organ recitals. I think it is the only recital given in the world that has absolutely no applause when it is given in a church. Because of the sanctity of the edifice applause is not deemed proper, and although I cannot see how it would injure the edifice in the least, it is not allowed. Think of a vocal or piano recital without applause! Why, the pianist or vocalist would be crazy before he finished his recital! It is a difficulty that you can overcome, but it seems strange that no one shows any appreciation at all. Of course, after the recital someone comes up to the organist and tells him how he has enjoyed the evening. (I wonder, has anyone ever gone up who hasn't enjoyed it?) That is where a regular organ recital falls down. The organist may feel that he is doing a fine job, but he does not know how he is appearing to the people. I leave to you how we are going to overcome that difficulty.

Of course, organ recitalists do give wonderful programs. Some organists don't, unfortunately, assimilate their programs as quickly as others, and it takes weeks to prepare these academic programs, and then from first number to last the program is all of a classic nature. There is practically no selection that appeals to any emotion. It is simply a beautifully constructed piece of organ work that in itself is lovely, but to the uneducated musician or person such a program gets to be boring. To illustrate: In our office is a young man of fine texture. He plays the piano a little and loves music. Anything of a musically refined nature this young man likes. I have given him one or two tickets for organ recitals. The last one he attended he sat through until the lights went out. I asked him the next day how he enjoyed it—he had enjoyed it thoroughly—and he said: "Well, there were some things I could understand, but most of them went over my head." Now, you are not playing to have music go over people's heads. Of course, if you attend an organ recital as a guild and everyone of you knows the organ from the start to the finish, you enjoy these programs; but take a person who is unmusical as far as education is concerned, and he is simply bored. Why bore him? Why not give him something he can like? I have retired from organ playing, so I can say these things.

Did you ever see an organ recital reviewed in the newspapers, unless it was given by some man of great repute? Never. It isn't done. Why? Simply because the organ recital is on too high a plane and you do not put any money into the newspapers' pockets in advertising your recital. Should you do that—that is, if it became a regular thing, whether it be just an announcement or a couple of inches in the newspapers—then you would get something in the way of a review. Not such an extended review as a pianist or vocalist, but you would get something.

How much American music is used by the whole American Guild of Organists? Some organists in the guild are boosters for American music. Others simply ignore it, and it is not done entirely by organists. It is done by vocalists and pianists. Of course, Josef Hofmann tried to be very American and, playing an entirely American program, the critics ripped him to pieces, and rightly, because no man today, if he is going to do American music any good, should say: "Now, gentlemen, this is an American program." He lays himself open to criticism. No one who has American music right in his heart and who wants to push it to the front would ever recommend anyone's doing a program of entirely American music. At this stage of the game it is impossible, and the person who does it is very unwise. Instead of overdoing a good thing by doing a program of all-American music, the point is, play some American music.

The American composer, some people say, doesn't exist. If an organization like the American Guild of Organists has a majority saying that the American composer doesn't exist, he won't exist in so far as organists are concerned, because you won't let him. I have also heard that there were no sonatas and no concert overtures by American composers for organists to play. I am pretty familiar with organ catalogues and I wish to assure you that I have become much more familiar with them since knowing I was to speak to you. What will you think when I tell you that there are by reputable American composers not fewer than ten sonatas for the organ, and I have not seen any of these sonatas on your programs? There are three concert overtures by good men. I do not see any of you people playing them, either. Give them one try anyway. Some people say these overtures and sonatas are not modeled after the foreign model. That is the wonderful part of it!

Let us leave organ music for a moment and consider piano music. Possibly some of you may know that the White-Smith Company were the first people to discover the Cadman compositions. Mr. Cadman has been very ambitious. He was not satisfied to write only little lyric songs. He has grown in his profession. Finally

he sent us a sonata for the piano. We looked it through very carefully. We played it, not comparing it with other sonatas, but asking: "What is there in this sonata? Is it musicianly? Well written? Interesting? Is it music?" We thought it was and we published it. When I tell you that we have sold over 2,000 copies of that sonata for piano and that it has been played by fine artists, I think you will agree that comparison should not be made when examining American compositions. But the tendency among musicians—leaving out the organists—always has been to compare compositions, particularly American ones, with others in the same general line. If it is a sonata, the comparison is made with another sonata; if a song, then with another song. This shouldn't be done.

Americans out of loyalty should give American compositions an honest "tryout." But some people say we have no composers. One day there was a man in my office who was connected with one of the colleges. He found a piece lying on the piano and he started to play it. As soon as I could I went in and asked: "Well, how do you like it?"

"Oh, I don't know; it is altogether too obvious," he said, meaning, of course, that when you hear a piece a person can understand it the very first time. That is what "obvious" means. Of course, if you are all the time saying that a thing doesn't exist, after a while you believe it. There are many musicians who don't believe that an American composer exists. I repeat this thought because I wish to have it right in your minds.

The other night I was out to dinner at a certain house in town and there I met a young man who had just graduated from the Harvard Law School. He is very musical and at once got into a discussion with me. Well, we discussed music and I tried to tell him some things, but it was no use; I could not do it. Finally we got on the track of American composers—I suppose that it had been put into his mind by the professors or somebody else at Harvard—and he said there were no American composers.

"Do you believe that? Why aren't there any?" I asked. And he said: "None of the Americans have the proper idiom." He got that at Harvard, I suppose. Whether that had anything to do with the curriculum, I don't know.

Try out the American composer's music. Of course, not everyone can write for the organ; neither can every organist write for

## VICTOR GOLIBART

### TENOR



Towles Photo

His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOGUE CONCERT MANAGEMENT  
130 West 42nd Street, New York

the piano. I assure you that if we publishers could feel that we had behind us such an organization as the American Guild of Organists, we should venture to print a concert overture or symphony or anything of that kind. Right now I know where there is a concert overture in manuscript that I could publish tomorrow. I don't want it because it is expensive to do so large a work and we have not the assurance, although your organization has the name "American" in it, that you will back us on a thing of that kind. It is all very well to believe in the best music and to play the best, but how do you know that Americans can't produce it? You will never know unless you give Americans a chance.

The American Organ Players' Club of Philadelphia shows us what can be done for American music. It is in touch with every publishing house in this country that publishes organ music. Its secretary writes a request to put it on our mailing list for everything we issue for the organ. When it receives a copy, marked "Copy of the American Organ Players' Club of Philadelphia," it is put in a White-Smith folio. Every publishing house has a folio with its name on it. Every member of the club knows that that folio is there and he can find out the absolutely latest thing written for the organ. There must be something in it or they would not ask us to forward music for their inspection. We have nothing like that in Boston. I think it is a good idea, although possibly it might not work out that way here. I think you will find that if you co-operate with the publishers you will get along faster in the matter of knowing what is being done in the field of American composition.

Again, speaking of American music, you may know that the director of the Cincinnati Symphony Orchestra resigned a short time ago. There was no American in this country who could become director of the Cincinnati orchestra. They got Fritz Reiner. Mr. Reiner came to this country. He did something that if he had been an American conductor he would not have done. The manager of the orchestra was directed to communicate with the leading publishing houses of this country to find out all available orchestral material. Isn't it peculiar for a foreigner to do that? It shows a good head, and I only hope that our own Americans will look deeper into the subject.

You have no idea of the peculiar way some people look at music, particularly American music, when they go into a music store. The clerk brings out a piece and probably says: "That is a beautiful thing for the piano." The customer says: "Oh, yes, issued by Smith, or so and so. I don't think I want anything." All without opening the first page! Could you find out what there was in a novel by doing that? Of course, if you don't do that with a novel, don't do it in a music store hereafter.

### American Organ Music in England

It no longer proves the unusual to find just more than an occasional mention of American compositions or publications on the programs of English artists. A program recently brought to attention lists no less than four such numbers out of twelve, which to say the least is a rather

fair showing. Composers represented were Pietro A. Yon, with his L'organo primitivo; Dethier's Nocturne, Swinnen's Chinoiserie, and last but not least, Dr. Alexander Russell with his Song of the Basket Weaver.

The recital in question was given by Arthur Meale at the Westminster Central Hall, London. Mr. Meale writes J. Fischer & Bro., New York, the publishers of the group: "I have played the Song of the Basket Weaver at scores of my recitals in the provinces without one exception, and I get frequent inquiries where it can be had. You will be interested to know that my mid-week recital at Westminster is attended weekly by 2,000 to 2,500 people."

### Freemantel Gives Interesting Demonstration

Frederic Freemantel recently gave another one of his interesting vocal demonstrations at his New York studio on Sixty-seventh street. He had invited a few scientific people to witness the practical application of his principle, both to the tenor voice and to the baritone voice. Mr. Freemantel sang several passages from different works, explaining in detail the vocal difficulties of the composition as applied to tenors. He showed that the same principle applied to his own voice enabled him to sing tones as low as E below low G and also a high E above high C. "But these tones," he said, "only prove that my principle is applicable to high as well as low voices. When I myself found that this principle would allow me to sing notes in such a range I was just as much amazed as you are, but of course all these tones are not serviceable to me as a tenor." Among the men present at his demonstration was a young professional baritone, a very successful singer, yet, as he himself says, "he was always worried about his high tones. He has been so upset about them at times that the worry has seriously impaired some of his public work. Frederic Freemantel talked quietly to this baritone (the others could not hear just what Mr. Freemantel was telling him), and within two minutes, with Mr. Freemantel at the piano, this young baritone who was afraid of his upper F and G sang a brilliant high tone, which proved to be a B flat, big, resonant and free. We asked this singer, whom we will call Mr. Baritone, what he did to produce such a tone, but he did not seem to know, and Mr. Freemantel spoke up immediately, saying, "Never mind how he did it; he did it, in spite of the fact that he said he couldn't, and he did it at my suggestion. He does not really know what he did to do it and it is not my intention to explain anything to him at this time. He has many engagements to take care of for the rest of this season and he must go through with them as he has always done before. Then, when he can spare about thirty days, we will get right down to business and Mr. Baritone will have a glorious bunch of ringing high tones for his next season's work. And I'll make this prediction, that when he can begin to put across the footlights such tones as he has just sung for us his salary and fees are going to show a great advance. But he will not sing another such tone this season and it will not hurt him to wait; he's young. He was here for me to show you and prove to you that if high tones are really in the voice I can and will have the singer sing them almost immediately. I am sure that you will agree with me that I have proved my claim this evening and there was no doubt about that high tone he sang. What did you say? Is he a tenor in disguise? No, not at all; he is a baritone. It is really quite foolish to suppose that because a baritone may, can, and must be able to sing an A or a B flat that he is a tenor. No, the tenor voice is a different proposition altogether, and I am having a very remarkable tenor come for some advice in a day or so. No, I must not tell you his name. I do not want to trade on any professional artist's name and I have been asked by several to keep their visits to me confidential and that is certainly what I propose to do. Wait until the improvements in their high tones attract attention, then it will be time enough for them, not for me, to announce where and how they have been able to make such improvement. That is quite fair too. Not for one moment would I think of flitting forth with an announcement that the famous Mr. and Mrs. So and So were studying with me. No, that is not my way; I have been in the singing ranks long enough to know what sensitivity to an artist's position may mean and I must impress it upon you that I treat all persons who come to me with their vocal troubles with the same explicit confidence that they get when they confine their other troubles to their private physician. All the publicity will have to come from their side, not from mine. And I am right in my premises, I am sure. Just for one moment think of the heart longing and poignant desire of the singers who must deliver the goods, when they, in their inner consciousness realize their own shortcomings more than others may notice them. Then think of the exhilarating and stimulating impetus that will be given to their work when all these disturbing worries and vocal troubles have been dissipated. And do you think that you will ever be able to restrain an artist from bubbling over with enthusiasm for the man who has led them out of the valley of the shadow of vocal death? I should say not! I'll abide my time, letting my work with these artists bring them greater acclaim and bigger success, both vocally and financially, then you will see with what grateful hearts they will say the name 'Freemantel.' Let results speak and by their work ye shall know them."

E. K.

# BONIC

Says: "In examining a student's voice and finding it at fault, I always suggest to him to consult

## MADAME VALERI.

There is no voice defect that can escape her notice and that cannot be corrected by her ability, tremolo included, when bad training has not gone so far as to cause looseness in the vocal chords."

391 WEST END AVE., Entrance on 78th St.



# CLARE EUGENIA SMITH

## Mezzo Soprano

410 Knabe Building  
New York



# MARGARET MATZENAUER

## Announces

### Commencing January 1st, 1923

# Her Own Management

All Tours Under Personal  
Direction: Chas. R. Hammerslough,  
214 West 42nd St.  
New York City

---

Press Representative:  
Gretchen Dick, 116 West 39th St.,  
New York City

Management "MARGARET MATZENAUER" 214 West 42nd St., New York City

## GOTHAM GOSSIP

## ETHEL WATSON USHER NOTICES.

Ethel Watson Usher, accompanist for Sue Harvard and other leading concert and recital artists, spent a few days in her native state, Maine, at holiday time. Before that she was busy as accompanist in many cities of the East and South, including Philadelphia, Rochester, Roanoke, Danville and Bristol (Va.). She has also recently appeared in Wilmington, Del., and Syracuse, and Springfield, Mass. In Roanoke she played for an audience of 5,000, and was given an ovation. Some of the notices from the foregoing cities read in part as follows:

The accompaniments were sympathetically played by Ethel Watson Usher, who seemed artistically identified with the singer.—Philadelphia Record, November 8.

The singer and her accompanist, Ethel Watson Usher, presented a picture that enhanced the musical impress. Miss Usher made her accompaniment of one pulsating purpose with the singer, so their artistic victory was assured.—Public Ledger, Philadelphia, November 8.

Ethel Watson Usher was an expert accompanist, playing with careful regard to the singer's interpretations, and with equal good judgment as to tonal support of the voice.—Rochester Democratic Chronicle, December 6.

Now, anyone not interested enough to read this to the end doesn't deserve to hear this final tribute to another principal in the musical event. It was not omitted—it was reserved. It is paid now, sincerely, appreciatively and adjacitively (understood) to Ethel Watson Usher, who long has served Miss Harvard as accompanist. Such a pianist is an added impulse to any singer to excel. She plays in encouraging sympathy with her principal; she never races nor lags, and possesses an astonishing facility for keeping her guiding hand pointing a course from which there can be no swerving. In her Miss Harvard has a rare support.—Roanoke Times.

## RANKIN STUDIO ACTIVITIES.

Anna Noll Garren, soprano, recently made a successful appearance as soloist with the Schubert Society in Easton, Pa. Rose Perron, soprano; Elizabeth Marrett, contralto, and Wallace Radcliff, tenor, have been engaged for The Messiah in Grace M. E. Church, Brooklyn. Helen Fay, soprano, was soloist at an afternoon musicale at the Woman's Club, Passaic, N. J. Miss Rankin gave a Christmas musicale with her students at her studio on December 16. A number of old traditional carols by a mixed quartet followed a short talk by Miss Rankin on the history of carols. The remainder of the program was filled with selections from The Messiah, Stabat Mater, compositions of Thomas, Ronald, Hue, Verdi, Pissuti, Mas-

senet, Dalerose, Veracini, Rubinstein, Kramer and Terry. Those who sang were: (Sopranos) Grace Bergen, Anna Noll Garren, Hazel Wilkenson, Anah Kotchek; (mezzo contraltos) Ethel Bergen, Elizabeth Garrison, Elizabeth Marrett; (tenors) Edward Bargstadt, Wallace Radcliff, Ernest Quigley; (baritones) Robert Lawrence, Lambert Fournier. Harold Waters accompanied, and Mr. Willard Meyers gave several violin numbers.

## DICKINSON'S ACTIVE HOLIDAY WEEK.

The opening days of last week were busy ones for Clarence Dickinson. After conducting The Messiah, December 24, at the Brick Church, with Inez Barbour, Rose Bryant, Arthur Hackett and Frank Croxton as soloists, he went to Albany, where on Monday he lectured on the History of the Organ as an Instrument, with illustrations, and gave a recital in St. Paul's Episcopal Church, his second within the year before the Eastern New York Chapter of the Guild of Organists. Returning to New York, on Tuesday he gave an address before the supervisors and teachers of music in the schools, which was esteemed so practically valuable that it was voted to have it printed for general distribution among teachers of music in the schools.

## F. A. OF MUSICIANS' MONTHLY MEETING.

The Fraternal Association of Musicians had its second monthly meeting, December 19, at Ceremonial Hall, Ethical Culture Society building. The artists were Ruth Kemper, violin; Grace Lesley, contralto, and Elizabeth Topping, pianist, Anna Pease playing accompaniments for the singer. Miss Topping played classic and modern numbers, one of them by Liszt. Among Miss Kemper's pieces was Edwin Grasse's scherzo, and Miss Lesley sang songs by American, French, Russian and British composers. Ruth Kemper was scheduled to play Grieg's sonata No. 3, in C minor, but doubtless Miss Topping played it.

Mrs. G. M. Beckley, Mme. E. Kosinska, Mme. C. Meysenheym, Mrs. A. R. Wood, and Messrs. L. Stillman and F. Greenwald were elected active members.

## PLOTNIKOFF-ROMANOFF STUDIO NOTES.

E. Plotnikoff, former conductor of the Imperial Moscow Theater, Russia, and an authority on modern music, and especially that of the Russians, will combine in a vocal studio, 637 Madison avenue, with Mme. Romanoff, soprano, whose recitals in Aeolian Hall and appearances with the Russian Symphony Orchestra were notable events. They expect to give a musical and social evening before the middle of this month. The coaching of songs in all languages by these two high class artists will be a feature of their work. In the same building is probably the oldest Russian dancing master in this city, M. Tarassoff, who

will cooperate with the musical studio in the mutual arts of music and dancing.

## SOUTHLAND SINGERS' CHRISTMAS PARTY.

The Southland Singers held a Christmas party at their Carnegie Hall Studios, December 21, after a half hour or so of choral singing directed by Leroy Tebbis. The president, Emma Dambmann, distributed Christmas favors among the members and there was a tree, dancing and refreshments. A grand concert and dance is to be held at the Hotel Plaza on Friday evening, January 19.

## VON KLENNER SPENDS HOLIDAYS IN NEWARK.

Katharine Evans von Klenner, founder and president of the National Opera Club of America, spent her Christmas holidays in Newark with her pupil, Florence Mulford Watson. She says: "This is a loving friendship which has never been allowed to flicker."

## A. G. O. NEW YEAR'S LUNCHEON.

The annual New Year's luncheon and general meeting of the American Guild of Organists took place in the Waldorf-Astoria Hotel, January 1, when members brought guests. This day is not exactly suited to such a luncheon, inasmuch as most members have family affiliations which keep them elsewhere.

## HUBBARD-HART MUSICALE.

Edith Louisa Hubbard and Miss Hart gave a musicale, December 26, in honor of Mrs. Rufus Edwards Rose.

## JEAN NESTORESCU NOW IN CLEVELAND.

Jean Nestoresco, well known as a first rate violinist (his wife is also an excellent singer), has recently removed to Cleveland, Ohio, where his splendid abilities should soon find recognition. When in New York he appeared in concert in Aeolian Hall, at the Lewisohn mansion on Fifth avenue, and for various organizations.

## VAN DER VEER AND MILLER BUSY DURING JANUARY.

Nevada Van der Veer, contralto, will sing at a Messiah performance in Port Chester, N. Y., January 4. On January 18, her husband, Reed Miller, the tenor, will appear in recital at Williamsport, Pa., on the Dickinson Seminary Course.

## Evelyn MacNevin Charms London (Ont.)

## Audience

Evelyn MacNevin, contralto, charmed a London (Ontario) audience on December 7, when she appeared as soloist before a critical audience in Masonic Temple at the first artists' concert of the season of the London Woman's Music Club. The London Ontario Free Press of December 8 said of her program:

Miss MacNevin is herself the very embodiment of youth; you find it in her gestures, her pretty mannerisms, her confidence, and very especially in the clear, fine quality of her contralto voice, that only just missed being a soprano in some of the crystalline higher tones. . . . Miss MacNevin's voice has a delicious quality, whether in the steady richness of the upper register, or the finely rounded lower tones. A voice full of color and melody, clear-cut and true. To that voice, lovely in its freshness and clarity, the alchemy of the years can do wonderful things, rounding an accent, mellowing a tone, but retaining to the singer that spontaneity, that verve, that young thrill that makes of herself and her singing a delight. Miss MacNevin's program was an exciting and very interesting one.

The London Ontario Advertiser lauds the young singer as follows:

A wonderful gift of voice is that of Evelyn MacNevin, contralto of remarkable range and power, organlike in the lower tones, clear and appealing in the middle range, pure and true in the upper register, and of fine timbre throughout. Years of study overseas and on this continent have given her control of her beautiful instrument of expression, which makes possible crescendo to volume in tone, or delicate pianissimo. Her voice and her art are essentially heroic in harmony with her splendid physique. She is at her best in the interpretation of numbers demanding sustained tone, such as *Lungi Dal Caro Bene* (Secchi), the third selection in her introductory group on Thursday evening, and in those of dramatic intensity, and which call for expression of the big emotion. . . . With her temperament and equipment, it was not surprising that her *Christ Is Risen* (Rachmaninoff), with the difficulties it presents both vocally and from the standpoint of interpretation, should be one of her most successful numbers.

## Another Tribute to Cortot

Following Alfred Cortot's recital at the University School of Music in Ann Arbor, Mich., the accompanying letter was received by Concert Management Arthur Judson from Charles A. Sink, secretary of the school:

I cannot refrain from telling you what a masterful concert Mr. Cortot gave us. Discriminating music lovers who have attended our concerts for years, and you know we have the world's best, are outspoken in pronouncing this concert one of the greatest they have ever heard. Mr. Cortot is a wonderful artist and made a lasting impression here.

Following his engagement with the Philadelphia Orchestra on December 30 and January 1, his appearance at the Mannes School in New York on January 2 and his recital at Washington on January 3, Mr. Cortot will start on a Western tour which will take him to the Coast. En route, he will be heard in Chicago on January 7, Cedar Rapids on January 9, and Kenosha on January 12.

## Audience "Wildly Enthusiastic" Over Ney

Milton Diamond, director of the International Concert Direction, Inc., received the following telegram from Los Angeles, where Elly Ney appeared as soloist with the Los Angeles Philharmonic Orchestra in a concert at which Willem Van Hoogstraten officiated as guest conductor:

Had marvelous pair of concerts here. Elly Ney enthusiastically received and Conductor Van Hoogstraten a sensation. Audience wildly enthusiastic. Mr. Rothwell and Mr. Clark and the board of directors immensely pleased. Best wishes. Caroline E. Smith.

Mme. Ney is expected back in New York soon after her Coast tour and will appear in Providence on January 12. Her only New York recital this season takes place at Carnegie Hall on Tuesday afternoon, January 16.

## Lina Coën's Activities

Mme. Lina Coën, pianist, accompanist and coach, is enjoying a very busy season, teaching at her residence studio, 308 West 97th street. Among the well known singers who have been coaching with her recently, mention must be made of Dorothy Jardon, Sophie Charlebois, Mildred Bryars, Ruth Watson and Marion Telva.

Mme. Coën at the request of several admirers is forming an accompanying class for which she will accept a limited number of talented pupils only. Her experience and success in this particular branch are well established not only in this country but also in Europe.



## Mischa Elman

## Concert Transcriptions for Violin and Piano

Après Un Reve (After a Dream) (Faure)...	\$.50
Contredanses (Beethoven-Seiss) .....	.65
Deep River (Old Negro Melody) .....	.50
The Dew Is Sparkling (Rubinstein) .....	.50
Eili Eili, Hebrew Melody .....	.75
Grandmother's Minuet (Grieg) .....	.50
Notturmo (Grieg) .....	.75

Orientele (Amani) .....	\$.60
Passepied (Le Roi s'amuse) (Delibes) .....	.50
Polka Boheme (Rubinstein) .....	.90
Scarf Dance (Chaminade) .....	.50
Serenade (S. V. Rachmaninoff) .....	.75
Song Without Words (Mendelssohn) .....	.75
Tango (Albeniz) .....	.60
Romance (Elman) .....	.60

## MISCHA ELMAN CONCERT FOLIO

## For Violin and Piano

A Folio of Eighteen Compositions Transcribed and Edited  
by MISCHA ELMAN

## CONTENTS

Serenade (Arensky)	Poem (Fibich)
Berceuse (Aulin)	Notturmo (Grieg)
Contredanses (Beethoven-Seiss)	Scotch Poem (MacDowell)
Hungarian Dance No. 7 (Brahms)	Evening Song (Nachez)
Kol Nidrei (Bruch)	The Dew Is Sparkling (Rubinstein)
Lettre d'Amour (Cui)	Polka Boheme (Rubinstein)
Serenade (d'Ambrosio)	Vogel als Prophet (Schumann)
Passepied (Delibes)	Melodie (Stojowski)
Après un Reve (Faure)	Aria (Tenaglia)

Price net \$1.75

## MISCHA ELMAN FAVORITE ENCORES

## For Violin and Piano

A Folio of Sixteen Compositions Composed, Transcribed and Edited  
by MISCHA ELMAN

## CONTENTS

Tango (Albeniz)	Deep River (Old Negro Melody)
Orientele (Amani)	Serenade (Rachmaninoff)
Menuet in G (Beethoven)	Malaguena (Sarasate)
Orientele (Cui)	Habanera (Sarasate)
Romance (Elman)	Albumblatt (Sinigaglia)
Grandmother's Menuet (Grieg)	Bagatelle (Sinigaglia)
Adieux a l'Alhambra (Monasterio)	Melodie (Tschaiowsky)
Sierre Morena (Monasterio)	Romance (Wagner)

Price net \$1.75

Order from your local dealer

CARL FISCHER

COOPER  
SQUARE

NEW YORK

BOSTON: 380-382 Boylston St.

CHICAGO: 430-432 S. Wabash Ave.



## FOREIGN NEWS IN BRIEF

## SIR ALEC GETS GOLD MEDAL.

London, December 15.—Sir Alexander Mackenzie, for thirty years director of the Royal Academy of Music, and at one time conductor of the Philharmonic Orchestra for nine seasons, was presented with the gold medal of the Royal Philharmonic Society this week at the Duke's Hall of the R. A. M. building, and all the music performed on this occasion was from the pen of the composer himself, who is now in his seventy-sixth year. The presentation was made by H. R. H. Princess Beatrice.

## ROZYCKI WRITES NEW OPERA.

Warsaw, December 5.—Casanova's Adventures is the title of the new musical play by Ludomir Rozycki; the author of the ballet, Pan Twardowski. The story tells the romance of the celebrated Italian adventurer, Casanova, and is in three acts. Yulian Krzewinski is the author.

## COPENHAGEN SWALLOWS NEW MUSIC.

Copenhagen, December 11.—The Amar Quartet members were recently the guests of the New Music Society here in Copenhagen and introduced themselves for the first time at the second concert of this union, where they had exclusively modern novelties on their program. Of more interest than Arthur Honegger's not very individually stamped C minor quartet was Paul Hindemith's fresh and bold but rather lengthy quartet in C major. Furthermore, they produced Anton von Webern's notorious quartet, which—as is well known—in several places in Germany has given cause to violent demonstrations. Here the strange work of the young Schönberg disciple was heard in perfect quiet, and the finely toned ensemble gained the warmest acknowledgment for expressive and beautiful playing.

## YOUNG VIOLINIST KILLED.

Budapest, December 5.—Johann Nazy, fifteen year old violinist, was run over yesterday by an automobile and killed. A year ago he scored a great success at his debut and was regarded by many as the most promising violin prodigy in this country of violinists.

## HARTMANN PLEASES BUDAPEST.

Budapest, December 5.—Arthur Hartmann, after twenty years of absence, made a splendid impression in the two concerts he gave here on December 1 and 4, proving himself a finished master of his instrument and a fine musician as well. He was received by large and enthusiastic audiences.

## HINDEMITH, PROFESSOR AT VIENNA CONSERVATORY.

Vienna, November 23.—Rudolf Hindemith, first cellist of the Vienna Philharmonic Orchestra and brother of Paul Hindemith, the composer, has been made head of the newly founded master class of cello playing at the Vienna State Conservatory by Director Joseph Marx.

## EDVARD GRIEG'S WIDOW AS ACCOMPANIST.

Copenhagen, November 23.—At a concert recently given here by the prima donna of our opera house, Birgit Engell, the great singer had the co-operation at the piano of Madame Niva Grieg, widow of the famous composer. Mme. Grieg has recently been seriously ill and her reappearance was a unique success and was repeated a few days later before a full house.

## Cecil Fanning Scores in Buffalo

Returning from his European tour, during which Cecil Fanning scored his usual outstanding successes in England, he opened his American tour with an appearance in Buffalo. He was soloist on November 27 with the Buffalo Choral Society, and the following are some of the glowing accounts of his work:

Mr. Fanning is heard here only too infrequently. His voice is one of beautiful quality, and his interpretive gifts are of the first order.—The Buffalo Evening Times.

Perhaps the greatest enjoyment of the evening was afforded by Mr. Fanning's group of lovely Brahms songs. The baritone is essentially a stylist. He fully grasps the meaning of each song and communicates it convincingly to his hearers.—The Buffalo Evening News.

He illumined the varied moods and context with individuality and artistic interpretation. His command of tonal color, legato, and the shading of each phrase made them real gems.—The Buffalo Courier.

Mr. Fanning excels in the sustained phrase, where his control of breath and of the subtleties of shading are especially evidenced.—The Buffalo Express.

## A Ridgewood Success for Herma Menth

Herma Menth was heard in recital in Ridgewood, N. Y., on the evening of December 12, and was given an enthusiastic reception on the part of the audience—but this is not unusual, for according to press reports Miss Menth is well received everywhere she plays. On this occasion she was compelled to give five encores and repeat two programmed numbers. This was a return engagement, and so successful was the appearance that the pianist gave another recital in the high school auditorium on the following day, December 13. Mrs. Wilford Kurth gave a dinner in honor of Miss Menth, at which there were about fifty prominent guests. The list of subscribers and ushers for the December 12 recital contains many well known names.

Edwin B. Lilly, manager of the Ridgewood recitals, in a letter to Miss Menth, stated that her recital was the best money value he had ever had.

## Ethelynde Smith Gives Musical Treat in Athens

Ethelynde Smith has a voice and personality that never fail to win her audience. At a recital she gave at the University of Chattanooga, Athens, Tenn., December 6, Miss Smith was called upon by her enthusiastic audience to give four encores in addition to the already long program of seventeen numbers. The Athenian said of her concert:

We had expected a good voice, yet we had not anticipated the delicacy and charm that it held, nor the power. The clear beauty of her high tones, the richness of those in lower registers, bespeak

a voice of wonderful range. Her interpretation and expression could not well be surpassed. In fact, we are constrained to express ourselves in the words of one of the students who greeted Miss Smith after the concert. Miss Smith asked her what selections she liked best, and she replied, "I liked them all best." She was equally the mistress in singing songs of all schools.

## Easton's Carmen "Brilliant, Seductive and Musical."

When Florence Easton sang Carmen for the second time this season the New York critics said:

Mme. Easton's Carmen was as brilliant, seductive and musical as before.—W. J. Henderson, New York Herald, December 17, 1922.

A Carmen so finely sung as Miss Easton's is now beyond cavil as to this or that detail; she has vastly elaborated the action, has evolved a more tempestuous and volcanic heroine.—Richard Aldrich, New York Times, December 17, 1922.

Florence Easton as Carmen surpassed her own wonderful self as the wily and wanton cigarette girl. There is little doubt that Miss Easton is by way of making Carmen her own.—New York Telegraph, December 17, 1922.

## A MacDowell Memorial Week Planned.

The music division of the General Federation of Women's Clubs, Mrs. Marx E. Oberndorfer, of Chicago, chairman, has announced a plan to inaugurate a MacDowell Memorial Week in America, which it is hoped will become an annual event. An appeal has been made to all the women's clubs throughout the country to commemorate MacDowell's memory in one January concert by giving programs of

American music, especially featuring the compositions of Edward MacDowell. Conductors of all the leading orchestras have been requested to give MacDowell programs that week (which will include January 21, the anniversary of his death), and already the Boston, Chicago and Detroit symphony orchestras have accepted the plan. All the motion picture theaters having orchestras, all members of the Music Industry, and other organizations are asked to co-operate with the General Federation in realizing this plan.

In issuing her appeal, Mrs. Oberndorfer says: "Many Americans who know the greatness of the genius of Edward MacDowell do not realize that he was compelled to lay down his work at the age of forty-two, when he had just reached the zenith of his power. It is to prevent the coming American genius from sharing such a fate that the MacDowell Colony of Peterborough, N. H., is founded."

Any club desiring papers on MacDowell and on the MacDowell Colony may secure the same gratis by communicating with Mrs. Marx E. Oberndorfer, 520 Fine Arts Building, Chicago.

## Violinists Have Interesting Evening.

Four noted violinists—Jascha Heifetz, Albert Spalding, Jacques Thibaud and Paul Kochanski—and Alexander Silotti, pianist, gathered at the home of Albert Spalding on a recent Wednesday evening for an informal musical evening, which included the playing of solos, duets, trios and quartets that lasted until two o'clock in the morning.

## The Irresistible Appeal of a Concert By The Great Tenor



# TITO SCHIPA

IS again confirmed by the outstanding success of his recent concert tour. The following comments reflect the unique accomplishments of this master concert artist—

The singer captivated his hearers from the start and sustained their enthusiasm through a taxing program, which included selections covering a wide range of operatic and song literature. Not since Caruso appeared in New Orleans has any tenor made such a complete conquest of his audience in this city or scored as signally from the artistic standpoint.—New Orleans Times-Picayune, November 15, 1922.

We were treated to an unusual exhibition of pure bel canto singing, in which every tone was of velvet, perfectly controlled, warm, appealing and floating throughout the registers with zephyr-like ease. No more satisfying mezzo-voice singing has ever been heard here.—Colorado Springs Gazette, November 23, 1922.

Havana was moved with concord of sweet sounds from the golden voice of Tito Schipa, America's foremost lyric tenor, in a concert recital at the Teatro Nacional yesterday afternoon under the auspices of the Sociedad Pro Arte Musical, attended by the social and political elite of the city in such numbers as to pack the historic edifice from the orchestra pit to the gallery.—Havannah Morning Post, December 2, 1922.

Those who were enthralled by the liquid notes of the great tenor were brought to realize why, at the age of 30, Tito Schipa has recorded such achievements in opera and concert as to establish him as one of the truly great personalities of the music world.—Auburn (N. Y.) Citizen, October 24, 1922.

The pure freshness of the young tenor's voice and the unspoiled manner in which he sang make all the hackneyed descriptive phrases seem stale and meaningless, yet few would be superlative in writing of his appearance here.—Savannah Press, November 9, 1922.

"The Dream," Mr. Schipa's second number, displayed the remarkable range of his voice and likewise his skillful control on crescendos and diminuendos. This was the sort of song listeners carry away with them into the pauses which come between the exertions of ensuing days.—Pueblo (Colo.) Chieftain, November 27, 1922.

Too much praise cannot be given to Tito Schipa, for his voice, though lyric in timbre, is powerful to an unusual degree and the higher he sang last evening the more he seemed to enjoy it.—Denver Times, November 24, 1922.

A few enroute dates yet available in the East, Middle-West and South for March, April and May.

Management:

Evans and Salter

Victor Records

527 Fifth Ave., New York

Mason & Hamlin Piano

# Marguerite Melville LISZNIEWSKA

**Soloist in Beethoven Celebration  
with Cincinnati Symphony Or-  
chestra, Fritz Reiner, Conducting**

On December 17th Mr. Fritz Reiner and the Cincinnati Symphony Orchestra celebrated Beethoven's birthday by giving a splendid program composed exclusively of the master's standard works: "Leonore" Overture No. 3, E-flat concerto for piano, and the Fifth Symphony.

Marguerite Melville Liszniewska scored a big success as soloist at this concert as well as in Dayton, Ohio, where the same program was repeated on December 21.

Following are a few excerpts from the local papers:

The concerto for pianoforte and orchestra No. 5 in E-flat major was played by Marguerite Melville Liszniewska in a manner so fine and musicianlike as to affirm again its title of "Emperor." Responding to an insistent applause, in which director, orchestra and audience vehemently joined, Madame Liszniewska played the "Ecosaisies," also by Beethoven, and found in that composition one peculiarly suited to her brilliant technique and her beautiful tone.—Nina Pugh Smith in Cincinnati Times-Star, December 18, 1922.



The concerto was given an excellent performance. Mme. Liszniewska has every requirement of pianistic art at her command for the interpretation of such a work. She was always legitimately musical, allowing the spirit of the composition to shine through. There are few women on the concert stage who have the breadth of view and the sound musicianship to give this work its due. Conductor and orchestra gave her fine support.—Augustus O. Palm in Cincinnati Enquirer, December 18, 1922.

Mme. Marguerite Melville Liszniewska was the soloist, playing the glorious "Emperor" concerto for piano, a work which makes the most tremendous demands upon the performer. Mme. Liszniewska is always a thorough artist and gave to her performance the same splendid musicianship and artistic insight that we always realize in her work.

Her technique is always impeccable, her tone round and beautiful and her interpretation left nothing to be desired. She responded to an insistent encore with a charming performance of the "Ecosaisies" of Beethoven.—Lillian Tyler Plogstedt in Cincinnati Post, December 18, 1922.

Mme. Marguerite Liszniewska so greatly admired in Dayton interpreted the Beethoven Concerto No. 5 with the orchestra, and her brilliant and facile fingering was no less remarkable than the conducting of Mr. Reiner through the various phrases of this difficult number. Mme. Liszniewska is one of the very few women pianists who possess all the virility of the masculine artist. It was difficult to decide which brought the more applause, her playing or Reiner's mastery work with hand and baton.—Penelope Perrill in Dayton Daily News, December 23, 1922.

Mme. Liszniewska is giving a recital at Aeolian Hall, on the evening of January 12th.

**Management:**  
**Wolfsohn Musical Bureau**  
**711-718 Fisk Building, New York**  
**STEINWAY PIANO**

## BERUMEN DOES NOT APPROVE OF FREE LESSONS

Pianist, Back from Interesting Tour, Tells of His Adventures—His Sixth Novelty Program at Aeolian Hall to Be the Last of That Kind

"How strange!" mused the writer and then proceeded to re-read the article in the Daily Reporter of a little Middle Western city which rejoices in the eighteenth amendment name of Coldwater.

"It must be true, but how queer to ask an artist to give a recital on an upright piano." But a second perusal of the article proved that no mistake had been made. Ernesto Berumen had given a recital in this Michigan town on an upright.

"Just how did it happen?" was one of the first questions put to the young man when we chanced to meet a short time after his return from a brief tour, during which he had made the appearance already noted.

FROM C TO K.

"How did what happen?" he returned. "Are you speaking of my trip from Coldwater to Kokomo or the program which I am to give at my Aeolian Hall recital next Wednesday afternoon, January 10?"

"Neither. I was wondering whether they really did ask you to play on an upright in Coldwater?"

He merely looked at me in astonishment.

"Oh, don't be surprised. There are many things happening in this country of which little birds whisper in the metropolis," I said with a laugh.

THE UPRIGHT.

"So it seems," he retorted and laughed himself. "As a matter of fact, I did have to play thus, but please don't hold it against Coldwater"—and when I looked at him questioning—"or against me. The one to blame is the enterprising Toledo manager who in his enthusiasm booked me for two appearances on the same date. Since they were at least fifty miles apart and scheduled for the same hour, it was evident, even to me, that it would not be possible to fill them both at once.

"Accordingly, the charming ladies of the Fortnightly Club, under whose auspices I went to Coldwater, were informed that it would be necessary to postpone my recital two days, and then when this was all settled to every one's satisfaction, the manager announced that the appearance would take place as originally scheduled and the other engagement would be changed. So when I arrived, in the resulting confusion, there had been no time to secure a grand piano.

THE OPERA HOUSE.

"Anyway, I have decided that success does not depend entirely upon the piano, for I scored one of the best successes of my entire tour when I gave my only 'upright' recital. Besides, I thoroughly enjoyed my stay there; every one was so nice to me."

"And you played in the opera house, I suppose."

"It was a theater."

"Oh, yes, it is a theater, but, nevertheless, it is the opera house—I mean it; you will see it over the door, in big letters—though I do not suppose a real operatic performance has even been given there."

"How do you know so much about it," he demanded without more to do, and I then confessed to having been a frequent visitor at that same "opera house" in the days of my far distant youth.

THE "SHOW" I "PUT ON."

"I went up to the theater at once after reaching town," he continued, "and was a little dismayed, I must confess, when I found an upright piano. I sat down to see if it were all right, and while I was practising a little, some men came in and began to sweep out the place—it seems it is used for a moving picture theater most of the time.

"I soon found that the dust was stronger than my determination to practise, so I left, but not before one of the men had questioned me closely regarding the status of the 'show' I was to 'put on' that night."

"And then?" I questioned, as Mr. Berumen seemed lost in thought—pleasant thought evidently to judge by the smile on his face.

EVERYTHING LATE.

"Then?"—Next I went to Kokomo. That does not sound very exciting, and if you look on the map you will see that these two cities are not far apart. But sometimes there is much that may happen in a mile, and so it took me all day to go from Coldwater to Kokomo. First I went to Sturgis and changed cars. Then I went to Fort Wayne, Ind., and changed cars again. Then I went to Peru and waited and waited and waited for the annual street car which goes to Kokomo. And everything was late! When I finally did reach Kokomo, in the early evening, and went to the hotel, there was no reservation for me.

"For a moment my sense of humor almost deserted me. However, I am happy to report that, like all good stories, it ended happily. I found reservations finally, and my concert was a success.

THE SMALL TOWN AUDIENCE.

"The rest of the trip was without any unexpected events at the other cities, which included Anderson, Ind., Galien and Bryan, Ohio, and Port Huron, Mich."

"And how did you find your audiences, generally speaking?"

"Very receptive and with a fine appreciation. I must admit that I was a little surprised and thoroughly delighted to find good music so familiar to people living away from the so-called and widely acknowledged musical centers. I am sure the applause was every bit as spontaneous and appreciative as it will be next week—providing, of course, I do receive some at Aeolian Hall.

"And I found some very excellent musicians—most of them amateurs, to be sure, but none the less (and perhaps because of that fact, the more) keen in the perception of things worth while."

THE LAST NOVELTY PROGRAM.

"Speaking of Aeolian Hall, you are going to give another novelty program, I see."

"Yes, it is the sixth of that kind I have given there and I feel that I have done my duty in the matter of trying out new material, so next time I am going to place standard works by Beethoven, Chopin, Schumann, Liszt, etc., on my program. Of course, I do not mean that I will not give any of the moderns, but next time I expect to have a pro-



ERNESTO BERUMEN

gram made up of a group of classical, one of the romantic and one of the moderns, including novelties.

"One thing, too, I mean to keep in mind, and that is to make my programs short. You know the old saying about quality and quantity."

"But why give up the novelty programs? Surely, they must have been a success."

"They were, but it was rather hard on me to prepare them in connection with all my teaching and practising."

"I see you have included Chopin. If I remember correctly, you told me once that you liked to do his things but were afraid to do them in public."

A LATE START.

"That is right. I felt that I was too young and inexperienced an artist to try to give them. I still feel that way to a certain extent, but during this year I have been devoting an increasing amount of time to the matter of interpretation.

"I suppose one is foolish to be so conscious of one's own limitation. I have always been unfortunate in that respect. Perhaps it was because I was eighteen before it was decided that it would be possible for me to have a musical career, and that is pretty old for one to begin the study of piano if he expects to make it his life work."

"And how I did work to try to overcome that handicap. I went to Germany—the land of technic—and there in Leipzig I studied and practised and practised and practised. Always it was technic that held my attention. Now I am trying to develop the interpretative side to a greater extent. I hope you will be able to note the change in me at my recital."

THE PRE-APPEARANCES.

"Have you tried the program over at the settlement house, for I recall that you once told me you always played your programs over for the audiences down there where there is no mistaking the sincerity of the listeners' reception of a composition?"

"No, I am sorry to say, I have not done so this time, although I did tell you that I generally did preface my recital with such an appearance. It is far more helpful to one's artistic growth than any number of appearances at social pink teas."

"This is not the first time I told you that, either, as I have occasion to remember very distinctly."

I looked my surprise.

THE STUDENT AGREES.

"You wrote something along this line once before, and shortly afterwards a student, who was far advanced and studying with one of the best known music teachers in New York, came to me and wanted to take some coaching lessons. When we had progressed through several lessons, she told me that, having read the interview in the MUSICAL COURIER, she decided she must know one who shared her views on that matter, if only to express her appreciation of my stand."

"I was just recovering from a particularly bad attack of pink teas myself, when I read the article," she told me, "and I felt I wanted to know some one who felt just as I did about them, for most people seem to think that they are something to be sought rather than avoided."

"And will you feel nervous about the Aeolian Hall appearance without the previous rehearsal?"

EVERY ONE SHOULD BE ANXIOUS.

"Not nervous, just a little anxious is all. But I always like to feel that way. As in everything else, one either advances or retreats. When one reaches the point where the preparation and presentation of his programs no longer cause him anxiety, he is apt to be a little careless both in the material and in the performance."

"I found that to be true during a recent tour with Mme. Schumann Heink. I soon was thoroughly familiar with my part of the program, both as accompanist and soloist, and the almost daily repetition of the dual role led to a self confidence very bad, indeed, for me. I soon discovered to my intense surprise that I was allowing little

(Continued on page 41)



**L. E. BEHYMER**

**Announces**

# YEATMAN GRIFFITH

"Recognized Authority on Voice Production and the Art of Singing"

## SUMMER MASTER CLASSES

FOR

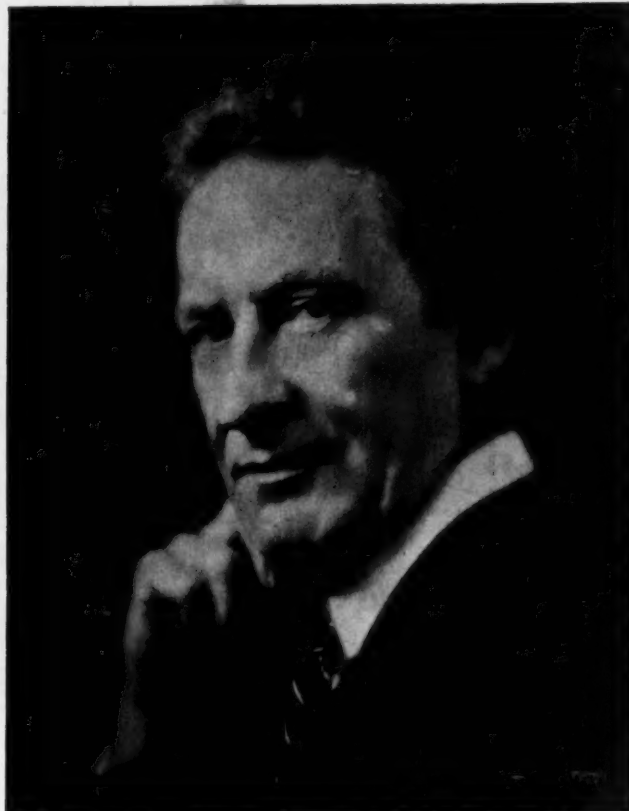
**ARTISTS**

**TEACHERS**

**STUDENTS**

IN

**Los Angeles, California, June 25th to August 8th**



TEACHER OF  
WORLD FAMED  
ARTISTS

TEACHER OF  
TEACHERS THROUGHOUT  
EUROPE AND AMERICA

*Photo by Mishkin, N. Y.*

"Basso Cantante and Vocal Pedagogue of International Fame"

**SPECIAL CLASSES FOR TEACHERS—INDIVIDUAL LESSONS—CLASSES FOR STUDENTS**

**Address All Communications to L. E. BEHYMER, 705 Auditorium Building, Los Angeles, Cal.**

-----  
**YEATMAN GRIFFITH STUDIOS, New York City, Will Hold  
Summer Session From June 15th to August 1st**

**In Charge of Assistant Teachers:**

**HARRY COLIN THORPE**

**EUPHEMIA BLUNT**

**STUDIOS: 318 West 82nd Street**

**New York City**

**Secretary, MISS E. BLUNT**

**Telephone 8537 Schuyler**

# THE FIFTY-SEVEN VARIETIES OF NEW MUSIC

Professor Weissmann Blames the War for Some of It—Twenty-two Year Old Haba Swears Never to Write in Anything Except Quarter Tones—Berlin, Schoenberg's Home City, at Last Hears His Five Orchestral Pieces, Played Here Long Ago—Vladigeroff, the Vulgar Bulgar

BY CESAR SAERCHINGER

[Cesar Saerchinger, the Musical Courier's general representative in Europe, is very much interested in new movements in music. He is one of the founders of the new International Society for Contemporary Music and will attend its first meeting in London on January 18. In the present article he gives the reader a very clear idea of the diverse currents of modernism in music which are to be found in Berlin alone, not taking into account the movements outside of Central Europe, especially those of the younger men in England and Italy.

To many it seems as if these latter show more of promise—even of accomplishment—than do the German innovators. Even that pioneer, Arnold Schoenberg, has scarcely, so to say, lived up to the advance notices. It is more than a dozen years now since he gave up writing the kind of music his predecessors wrote and went in for something different, and the world is still waiting for him to produce some masterpiece of the new style that will prove his theories are correct. Perhaps the masterpiece is already here, only the world fails to recognize it as one; perhaps it is the weird

Pierrot Lunaire, due for its first American performance this month, against—so it is said—the protest of the composer; perhaps it is the Five Pieces for orchestra—performed here long before they were given in the composer's native city, and received neither with enthusiasm nor condemnation, but with that far more deadly thing, indifference; perhaps it is the Chamber Symphony. At least it must be galling to Schoenberg to realize that in all this time it is only those two fine works of his early and scarcely unconventional period, the Verklarte Nacht and the mastodontic Gurre Lieder, that have won him what favor he enjoys in the world in general.

Mr. Saerchinger calls him "the strongest revolutionary of his time." This is undoubtedly true in the sense that his own style has undergone an absolute and complete change in the last twenty years. But has this revolution been strong in the sense that it has affected younger men, inducing them to follow in his footsteps? Stravinsky, getting the ear of the world more recently than Schoenberg, has—probably because he works with

real ideas as well as formulas—distinctly outstripped him in gaining a favorable hearing; and from what work of the younger men we have heard, it seems as if they were more inclined to hitch their wagons to the Russian star than to the German one. The young men of Berlin whom Mr. Saerchinger mentions are practically unknown here. It is interesting to find one American, George Antheil, among them. And what, by the way, has become of Leo Ornstein, the first American to become known as a treader of the new paths? Mr. Ornstein is still a very young man. Has he recanted—or are there new works on the way?

And speaking of America, Mr. Saerchinger mentions the new dance suite for piano by Hindemith, entitled 1922, and made up of "a march, a shimmy, a Boston, and a ragtime finale." That may be "1922" in Berlin, but here, where all those dances originated, that nomenclature is already archaic.

What Mr. Saerchinger says of the quarter-tone system is exceedingly interesting; also the fact that one earnest young disciple has made up his mind never to write anything again except in quarter tones. It would seem a self-evident fact that quarter tones are weaker than half tones, and four times as weak as whole tones, just as a dollar is worth one hundred cents, a half-dollar only fifty cents, and a quarter but "two bits." "Harmonically, however, the quarter-tone system does add new color," says Mr. Saerchinger. "There were chords—a few of them—that seemed to out-emotionalize Scriabin," which is no recommendation to those for whom Scriabin's emotion seems for the most part to be deliberately laid on with a knife, like thick butter on stale bread and for the same purpose—to disguise the real taste. As felt by Scriabin himself, it very likely was real emotion, but to a good many of us it sounds about as sincere as the works of that "Group des Six," who try to convince the world that "Tatat, c'est nous," as far as French music of today is concerned—and do not succeed.

Over here, where there is room to get a pretty wide view of what is going on all around Europe, most of those who are waiting for music to quit its present wobbly condition and "jell" once more are rather more apt to cast their eyes toward London and Rome than toward either Berlin or Paris. Arnold Bax and Gustav Holst, for instance—to mention two of the best among the young Britons—and the Italians, Respighi and Pizzetti, are paying more attention to the way their music sounds than to whether or not it conforms to any pet theories they may hold for a while.

After all it is to the ear that music makes its chief appeal!—The Editor.]

Berlin, December 10.—Prof. Adolf Weissmann has written a book, Music in the World Crisis, in which he attempts to establish a connection between the complications and difficulties in which the World War has left Europe and the confusions and diseases that affect the art of our day. Europe's sickness, without and within: the cause no doubt is the same, however manifold the symptoms may be. And, if we cannot recognize the cause, we may examine the symptoms, at least. Keynes has done it in an economic way. Weissmann has tackled the musical end. And well he may, sitting here in Berlin, where opposites run together. Nowhere is the confusion greater, nowhere is the crisis more acute.

I make a distinction between music and musical life. There is a crisis in both, but in the second it is an economic one and its cause lies on the surface. The crisis of music itself is not so easily fathomable, but just as real. The casual observer, the transient visitor getting his fill of music at the usual trough, and seeing the delight of the unquestioning, docile mass will notice none of that. But any curious person, unguided by convention, who makes a point of listening to everything he can, must be struck by the apparently headless confusion, the hopeless fortuity of it all. Any fortnight of music in Berlin is a cross-section of the music-crisis of the world.

Has there ever been such a time? If one is to believe the history books, no. For whatever the period, music had a direction, a policy of some kind, even if the policy of one period, surviving into the next, stood in opposition, so to speak. The pure classicism of Haydn and Mozart was in close relationship to the expressive classicism of Beethoven; and the ultra-romanticism of Schumann had points of contact with the neo-romanticism of Liszt. Today we have, not a unity or a dualism of schools, but a heterogeneity of "music" that bursts the peripheries of the term.

There are people writing music in the style of Bruckner and Brahms, and in some quarters that music is commanding attention as the music of today. Yet Stravinsky wrote his Sacre du Printemps ten years ago, and Schoenberg his Five Orchestral Pieces in 1909! Debussy and Ravel have meanwhile exhausted impressionism in France and the futurist manifesto has been proclaimed in Italy. Young people are writing music in quarter tones, and in a counterpoint that negates the last laws of harmony. Who, indeed, is to find reason in this maze? Who will re-define music for the critic of today? Whose definition is right?

## THE REACTIONARIES SPEAK.

For my part I do not think that the eclectic romanticists who command the places of "respectable" leadership today—the epigones of Brahms and of Strauss—are the men whose music counts for tomorrow. Two of the latest examples have again confirmed this thought. With the best will in the world, for instance, I cannot recognize music in the In Memoriam of Reznicek, produced for the first time here by Berlin's largest choral society, under Bruno Kittel, the other night. It has the letter, the recognized language of music, from Mendelssohn to Strauss, but the spirit of music not at all. (I doubt if one man's

(Continued on page 46)

## The Herbert Witherspoon Studios

44 West 86th Street, New York

### The Education of a Singer:

VOICE, INTERPRETATION,  
COACHING in OPERA,  
ORATORIO and CONCERT  
REPERTORY, PRACTICE  
LESSONS, ACTING, PIANO,  
SIGHT READING and ANAL-  
YSIS, FRENCH, ITALIAN,  
GERMAN, LECTURES, PUPILS'  
MUSICALES.

All the work done with the assistant teachers is under Mr. Witherspoon's personal supervision. He hears all the pupils of the studio at frequent intervals. New pupils will be heard by Mr. Witherspoon by special appointment.

MISS MINNIE LIPLICH,  
Secretary

MISS GRACE O'BRIEN,  
Assistant Secretary

Telephone—Schuyler 5889





[From *New York American*, November 12, 1922]

## ERIKA MORINI HAS FRESH TRIUMPH WITH VIOLIN

No Contemporary Artist Except Kreisler Plays With So Much Vitality As She.

By MAX SMITH

"When Miss Morini was introduced to the American public the writer of this could express his praise only in superlatives. After hearing her again yesterday, even the superlatives flung out in the first burst of enthusiasm seemed only a dim reflection of her talents and accomplishments.

"One can think of no contemporary violinist, in fact, apart from Fritz Kreisler, who brings so much rhythmical zest, so much verve and vitality, as this temperamental young woman. One can think of none whose instincts, whose impulses, are so essentially musical; whose tone, whose phrasing, whose expression of feeling in every detail of nuance seem to be flung forth with such sheer spontaneity and abandonment.

"A thrilling recital, in very truth!"

### NOW BOOKING, SEASON 1923-1924

Management: METROPOLITAN MUSICAL BUREAU, 33 West 42nd Street, New York City  
BALDWIN PIANO VICTOR RECORDS

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, ..... Vice-President  
WILLIAM GEPPERT, ..... Vice-President  
ALVIN L. SCHMOEGER, ..... Sec. and Treas.  
437 Fifth Avenue, S. E. Corner 39th Street, New York  
Telephone to all Departments: 4292, 4293, 4294, Murray Hill  
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club, Honorary Member American Optimists

ALVIN L. SCHMOEGER, ..... General Manager  
LEONARD LIEBLING, ..... Editor-in-Chief  
H. O. OSGOOD, ..... Associate Editors  
WILLIAM GEPPERT, ..... Associate Editors  
FRANK PATTERSON, ..... Associate Editors  
CLARENCE LUCAS, ..... Associate Editors  
RENE DEVRIES, ..... General Representatives  
J. ALBERT RIKER, ..... General Representatives

OFFICES  
CHICAGO HEADQUARTERS—JANNETTE COX, 850 to 850 Orchestra Building, Chicago. Telephone, Harrison 8110.  
BOSTON AND NEW ENGLAND—51 Symphony Chambers, 240 Huntington Ave., Boston. Telephone, Park Bay 5254.  
LONDON, ENGL.—CECIL BARNHARTON (in charge), Nelson House, 85 Queen Victoria Street, London, E. C. Telephone 440 City. Cable address Musicurier, London.  
BERLIN, GERMANY—GROSS-BERLINER-STRASSE 1, Berlin W. 8. Telephone Nollendorf 6189. Cable address Musicurier, Berlin.  
PARIS, FRANCE—Louis Taylor, 46 Rue Spontini.  
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Company  
Devoted to the interests of the Piano Trade.

NEW YORK, THURSDAY, JANUARY 4, 1923. No. 2230.

Toscha Seidel, violinist, back from Europe, has matured decidedly in those two years. The temperament is still there, but it avoids those extremes that sometimes detracted from his interpretative work before. He got a fine welcome at Carnegie Hall New Year's Day, and thoroughly deserved it.

No, gentle reader, you may not believe that a well known, recognized composer deliberately and with his eyes open went to work and wrote a quartet for four baritones in a serious work; but it's true, and his name was Camille Saint-Saëns. Percy Rector Stephens discovered it in his setting of the Nineteenth Psalm and he and Reinald Werrenrath, with the assistance of two promising young baritones from the Stephens studio, sang it for the information and entertainment of a party of friends who were there the other evening. What's more, it sounds very well and is not difficult. The distinguished quartet had to repeat it at once. Why not do it publicly some day, Brother Stephens?

The election of Judge Florence E. Allen, of the Court of Common Pleas of Cleveland, to the bench of the Supreme Court of Ohio, has attracted nationwide comment in the press. Miss Allen is the first woman to become State Supreme Court Judge in America. Her election is of special interest to our readers for the reason that she was formerly a member of the MUSICAL COURIER's foreign staff. She was for several years a collaborator of Arthur M. Abell in Berlin, a decade and a half ago. Miss Allen is now considered one of the greatest legal minds in this country. She is also a good musician and an excellent pianist. The MUSICAL COURIER congratulates its former staff member!

Glancing through an issue of Musikblätter des Anbruch (Vienna), the journal of the more or less advanced in Germany and Austria and house organ of the Universal Edition, we chanced upon an editorial reference to Alexander Zemlinsky which called him "one of the greatest musicians of the present, who, unfortunately, does not find that general recognition which he deserves." The only reason reference is made here to that sentence is because it so aptly illustrates what music in Central Europe is suffering from nowadays, viz., false valuations. Zemlinsky began as a conductor of operetta in Vienna, graduated to the Volksoper there and has been at the Prague Opera for the last ten years. As a composer, he has never written anything that has made a place for itself. As a teacher, he was the principal instructor of Erick Korngold and deserves credit for not having interfered with the youngster's unconventional tendencies. In other words, Zemlinsky is an excellent musician who has made a career

about commensurate with his talents. So why refer to him in that hyperbolic manner? It does him no service. And without doubt the crowning glory of his career is the fact that the Friends of Music are going to do a piece of his this winter, the first time one of his compositions has been performed in this country. This is a just reward, and of course due in no way to the fact that Conductor Artur Bodanzky used to study with Zemlinsky when he (Artur) was a little boy.

It is said that the visit of the company of the Vienna Volksoper to London, announced some time ago, is made doubtful by Director Felix Weingartner, who returned from his South American trip to find fault with his assistant director's conduct of affairs while he had been away. The English contract, on which the Volksoper had accepted an advance of 2,000 guineas, some of which is already spent, called for the production of Josef Holbrooke's opera, Children of the Don, in Vienna, and Weingartner is said to have been unkind enough to base one of his objections to his assistant on the grounds that Mr. Holbrooke was not well enough known in Vienna to make a production of one of his operas there worth while.

Although Lawrence Gilman and we sometimes disagree about the actual value of Johannes Brahms, a paragraph like this from one of his last week's Philharmonic programs makes it even worth while to sit through the New World Symphony (to which it refers) once more: "As for the symphony itself, it is heard quite calmly nowadays, unaccompanied by polemical agitation. Lifelong friendships are no longer disrupted nor conjugal affections strained by heated debate of the question whether the Czech note or the Ethiopian note predominates in the music—whether the 'symphony' is 'the utterance of a Bohemian peasant suffering from nostalgia in a strange distant land, or the result of Dr. Dvorák's second-story work among the treasuries of negro melodies. For most hearers, it is the rhythmic and melodic charm of the music, its gusto and spontaneity and poetic charm, that survive (although the unwary should be warned that as a composer, Dvorák, like Wagner and Tchaikowsky, is no longer received among the Best People)."

How would you like to play the violin, with Jascha Heifetz, Efrem Zimbalist, Mischa Elman, Bronislaw Huberman, and Leon Sametini all sitting side by side on the same long settee and listening to you? That's what Sascha Jacobsen did the other evening at a studio party which Henry Hadley got up, and he played beautifully, too—the first two movements of the Franck sonata, with Benno Moiseiwitsch sharing the honors at the piano, while Ethel Leginska listened to her fellow pianist. And to begin the program, with Hadley at the piano, Felix Salmond, Hans Kindler and Horace Britt had played a Requiem by Popper for three cellos and piano, a melodious bit that sounded like real music as played by those four fine musicians. There was another famous cellist there, too—Victor Herbert; and Alma Gluck, and many others almost as well known in the musical world as those named. Not the least interesting moment was when Hartwell Cabell, one of the best known New York corporation lawyers, sat down at the piano and played part of the Rachmaninoff cello sonata with Felix Salmond. American corporation lawyers don't do that as a rule. And who says this city isn't the present center of the musical world?

## UNION HOURS

The Metropolitan starts the New Year with a burst of enthusiasm, the Broadway house having no less than five evening and three matinee performances of opera this week, not to speak of the Sunday evening concert that begins it and a Tuesday night performance in Brooklyn, a grand total of ten. This doubtless means plenty of money in the box office, but it hardly leads to keeping up the high Metropolitan standard of performance. The roster of the company is so large that it does not mean overwork for the singers, but the lot of the orchestra players is not to be envied. They earn a lot of money, but pay for it in exhaustion, for there are long rehearsals in addition to the performances. The Metropolitan Orchestra has always been a magnificent organization but—we followed a Tristan with the score the other evening—it is not to be wondered at if the playing in familiar works is getting a little ragged. There are limits to human possibilities and playing in a first class orchestra demands something more from the nerves than, for instance, running a lathe forty-four hours a week. The choristers also show the wear of constant strain—and no wonder! But the balance sheet never gets ruled with red ink; which, after all, is the true test of Art!

## BRINGING OUT THE YOUNG HOPEFUL

Some time ago—in November, to be exact—Adela Tucker Gulbrandsen told MUSICAL COURIER readers about the activities of the Philadelphia Music Club in its efforts to give aid to the young professional. It was something to think about, and, with the aid of a supplementary article by the same writer in the Key-note of the Philadelphia Music Club, the editor has taken thought and found it entertaining and perhaps instructive.

Mrs. Gulbrandsen is Chairman of Auditions of the Philadelphia Music Club and is likewise a successful professional lyric soprano and recitalist herself, so she knows what she is talking about both in the matter of self accomplishment and the observation of others at the beginning stage of their careers.

For about a million years, aged grown-ups just simply took it for granted that the young idea was all wrong in everything anyway (and every day in every way getting more incorrect), which simply meant that the old were getting older and older and ever less able to understand aspirations and the silly flopping about of children unable to stand on their own feet, yet mighty anxious to enter foot races with the best, and perfectly sure they would win.

The Philadelphia Music Club is one of the clubs (there are many now associated with the Federation) that has made up its mind that the old idea of endless and futile opposition was all wrong, and that the way to help the young idea is to give them a chance. But, as we learn from the writings of Mrs. Gulbrandsen, that had its drawbacks, or, at least, its original development demanded modifications and revisions.

Incentive was removed by "the atmosphere of perpetually pleased auditions, of easily secured engagements, of admiration unspiced by criticism." And it developed, apparently, that this atmosphere was doing a little harm along with the good, or, at least, not doing quite as much good as it ought to be doing. Still, as Mrs. Gulbrandsen writes, "It would seem a waste of good material to drop, so to speak, this small catch back into the stream and take the chance of hooking it again when it may have arrived at fulfillment of its early promise."

So a sort of conditional acceptance of immature talent was devised, with a promise of ultimate complete acceptance should the talent continue to develop and become really worth while. And so the young idea is mothered and shepherded until it grows up and gets ready to walk (or fly) with its own legs (or wings).

For the great weakness and blemish in American art (and American life) is the fact that our committees are "perfectly human and hate to be hated." America has built up around itself a regular Chinese wall of politeness—sometimes called consideration and kindness—which prevents people from saying what they think about pretty nearly everything which borders on the personal. It is thoroughly destructive, and would be far more so if the people were willing to live up to it in their actions, especially when those actions demand the expenditure of time.

It may seem a queer sort of philosophy to fit a queer sort of psychology, but it is an actual fact that the best protector of American art that has so far appeared on the horizon is the average American's dislike of being bored. The American may fear to tell the truth and say that a young artist is bad even if he thinks so, but he is not afraid to stay away from a concert when he believes that he will be bored by the offering. And this has had a most beneficial restraining effect by way of acting as a counterbalance to our stupid and insincere eternal praise.

As it is, we are making a little progress simply by the rule of elimination. Many are called but few are chosen. And if the Philadelphia Music Club, and other such clubs, makes its ideal high enough, and its demands upon young talent stern enough, an immense amount of good will be done by spreading a gospel of honest, fearless criticism.

That is what we need: honest, fearless criticism. It is only by that method that we can avoid the danger of becoming (or remaining) a nation of artistic mediocrity.



## LICENSING MUSIC TEACHERS

This subject still continues to hold the interest of musicians, not only in New York where the proposed license law is being considered, but also all over the country. Numerous letters have been received dealing more or less directly with the subject, many of them mere protests, some of them taking a humorous view of the situation and asserting that all music teachers ought to be in jail anyway and their pupils with them and then the world would have rest and quiet and a surcease from the howling and screaming and squeaking of the would-bes.

But there is little enough that really adds anything to the sum of our knowledge, and it is significant that those who have worthwhile things to say about this subject are teachers of reputation. It is unfortunate that so many teachers of that sort are silent. Many of them take the attitude, apparently, that music is their business and that they see no reason to enter into politics. Many of them also assert that discussion is futile, since the politicians will go their own way and pass the license laws if it happens to suit them, being more interested in currying favor with their constituents than with the music teachers—and just now the "protector of the poor" is the dodge that is constantly being worked by the politicians everywhere.

The writer of the letter that follows wishes to withhold his name, but he is a teacher prominent in the profession:

### Licensing vs. Standardization.

If you will grant me some space in your valuable columns, I would like to offer a few thoughts in support of the very interesting and sane observations by William A. C. Zerffi, in your issue of December 14, under the heading of Vocal Methods at the Bar of Judgment. To repeat the exact words of Mr. Zerffi, I wish "before going any further to make clear that I have put myself on record as being opposed to any system of licensing," but no one need be convinced that where there is smoke there is also fire. The present agitation concerning the licensing of music teachers is smoke from a fire which has been smoldering a long time.

The contribution by Mme. Devine, in an adjoining article to that of Mr. Zerffi, proves, in fact, that this is but a revived flame. I believe that her article would have been more correctly classified under the caption of Licensing Impossible, rather than Standardization Impossible. Anyone who has read all the discussion which has appeared in the musical magazines since last summer does not have even to try to recognize that there are two fires burning side by side. In all of the attempts to extinguish the fire of the discussion of licensing, there is an evident hope that the fire of possibilities of standardization will neither go out or be deliberately extinguished. The logical order of procedure for the members of the profession is to tend the fire of standardization, and draw from its embers a realization of some order and consciousness of the possibility of reasonable regulation.

I feel very keenly, with my clear thinking colleague, that, if the voice teacher were dealing only with the artistic achievements of his many students, the question of standardization would remain unsolved for all times. The voice teacher, however, is dealing with fundamental laws of a physical function which must be set in motion, and it is the motion of methods which must be regulated and standardized. One physical fact, more generally overlooked than, perhaps, any other, has been very concisely stated by Mr. Zerffi, to wit: "That apart from differences in size, all vocal organs are constructed alike and function alike, and the action of the vocal organ is subconscious."

The possibilities of standardization depend entirely upon how much exact knowledge has been acquired by the members of the profession as to what vocal exercises will induce a normal subconscious functioning of the vocal organs and the other parts of the vocal mechanism necessary to tone production. If there are no differences in the structure, except those stated above, then a vocal exercise which is scientifically correct will apply to all subjects with equal effectiveness. The fundamental, governed by the exercise, would be limited in effectiveness only by the comprehension of the pupil, the peculiarities of the voice itself, or by the teacher's presentation of the exercises. These allowances constitute the much talked of personal equation, but if the student is not allowed to change the fundamental to conform with his limitations, he will realize a maximum benefit according to his possibilities and the extent of his experience.

With these few facts in mind, "the study of singing can be undertaken without placing reliance upon sudden flashes of intuition on the part of the pupil or teacher." For there are vocal exercises which will produce absolutely normal, accurate and efficient breath taking and breath control; others which will produce a flexible articulation and make possible pure enunciation and pronunciation. A vocal method should be built upon scientifically correct exercises which will produce a perfect co-ordination of the entire vocal mechanism composed of the breath (motor section), the throat (producing section), and the resonators of both the body and the head. I firmly believe that a body of competent teachers could, by entering into conference and comparing their vocal exercises used to induce the above enumerated fundamental principles (providing they would be willing to give and take), work out a plan of standardization which would preclude the possibility of our profession being stigmatized as one dealing in a subject containing vagaries, ambiguities, black art and myths.

In the event of such a course of procedure being followed, it could not help but be productive of many benefits. At the conclusion of such an achievement, there would be a natural desire on the part of all conscientious professional men and women to be identified as persons holding the truth of their subject and licensing of the profession would never have to be considered by any political body or other insti-

tutions outside of the profession. Agreement in the profession would be the logical protection for the public (students) and would also automatically work out for the protection of the teacher.

### A Plan of Organization

Dr. Francesco X. Sauchelli, a consulting chiropractor, gives his views:

I am taking the liberty of writing this letter, in the hope that it may be helpful and that you will believe my motive to be a sincere desire to be of assistance to all the members of the musical profession.

My excuse for injecting my ideas into the subject is that I number among my list of patients many members of the musical profession—both vocalists and instrumentalists. This should be sufficient to establish my sympathetic interest in their welfare and success.

The question of licensing music teachers seems to be a very vital one. I am of the opinion that something should be done which would, once for all, overcome the difficulties which at present beset members of the musical profession—especially the vocalists; that some protection should be afforded not alone to the artists, but to the public, those who foot the bills and, in the last analysis, make possible the success of the artists.

It chances that I am at present working along parallel lines in my own profession, and it occurs to me that the tremendous amount of energy and thought I have given to this subject of licensing members of the chiropractic science in this State could well be used to advantage in connection with the musical world.

The major difficulties in the problem under discussion are, I am convinced, possible of perfect solution, and, in my estimation, the remedy may be summed up in three forceful words, viz.: (1) Organization, (2) Legislation, (3) Education.

Briefly, my idea of the solution would be as follows: First, to organize a society in New York State, composed of musicians and singers, to be called, perhaps, the New York State Society of Musical Artists, or the New York State Musical Society. The largest possible membership should be enrolled, the talking point being that such an organization is practically unique in that it is to be controlled and governed by musicians from its members, which must insure that its interests will naturally be looked after to the best advantage, and that all undertakings, consequently, must react to the benefit of the members, individually and collectively. In other words, the organization is to be run and controlled by musicians, for the benefit of musicians—a free, independent and democratic institution, beyond the control of outside influences.

After organization has been effected, a bill should be prepared by the members, to be submitted to the legislature, so phrased that the society shall have the power to submit to the Board of Regents a list of names, from which a Board of Examiners may be selected. This Board of Examiners should be fully and legally authorized to conduct examinations. By means of such examinations, it could be determined what applicants are properly qualified to receive licenses to teach. The names of such licensees should in turn, be submitted to the local authorities, who would be authorized to issue the licenses. In other words, licenses would be issued by the local authorities to those approved by the State Board of Examiners, after regular examinations had been held. This method of procedure would place the entire control in the hands of the musicians, where it properly belongs, and the authority vested in the State would be simply a formal carrying out of the mandates of the musicians.

The power of revocation of licenses would also be in the hands of the Board of Examiners, acting under authority of the State authorities, or of the Board of Regents, and all licensees would have the privilege of submitting any grievances they might have to such Board.

Next, the Society should be prepared to go ahead and use all means at its command to push through the legislation outlined above, as this would have the result of licensing worthy applicants and excluding those not equipped to hold such licenses.

As for the matter of education, once the Association becomes a going organization, there should be appointed a Research Council, a Publicity Council, and, perhaps also, a Lecture Council, all to be entirely composed of members of the organization. The function of the Research Council is self-evident, giving opportunity for research into all matters affecting and improving everything relating to music—vocal and instrumental—and to the musical artists themselves.

The function of the Publicity Council would be wider reaching in that its scope would embrace the dissemination of information relating to musical subjects throughout its membership; but it would also be charged with the very important work of informing the public—and arousing the interest of the public in music, and of the good which comes through an understanding and appreciation of things musical. This would, of course, have the best possible reaction upon the musical world itself.

As for the Lecture Council, the benefits to arise from such a body may be left to the imagination; but it would supplement and be correlated with the work of the Publicity Council, in spreading education along musical lines, and instilling a knowledge and appreciation of music, with its benefits, in the mind of the general public.

Such a society would serve as a model, which might be copied by other States, and eventually a national organization, embracing the various State organizations, might develop.

\*\*\*

The above has been hastily dictated. It barely outlines my thought. If it is of any interest, I should be willing to devote the necessary time not only to amplify the above outline, but, perhaps, to assist or co-operate with you to whatever extent you may desire, in the preliminary work necessary to put such a project on foot. I feel that my experience with my own Association here would qualify me to be of some help.

Please accept, at any rate, what I have written, not as coming from any desire to be officious at all, but merely

as arising out of a sincere desire to be of help to friends whose interests are dear and close to me.

(Signed) DR. FRANCESCO X. SAUCHELLI.

### A Personal Experience

A. Wilner Oakes, violin teacher of Sacramento, Cal., tells his own experiences:

To the MUSICAL COURIER:

I have been reading with a great deal of interest the numerous articles in the MUSICAL COURIER from teachers of music regarding the license, and since it is the wish of your most valuable staff that we teachers air our views in the matter, I will give mine in as few words as possible. I have been a teacher of violin for fifteen years, having received my education from conservatories and channels leading direct from the Royal High School in Berlin. During my short experience, I have encountered many teachers who seemed not to have as much equipment as they ought to have. I have seen teachers who had any amount of good education whose inferior teaching I have marvelled at. I have seen teachers whose education was very meager, indeed, but whose application of principles and rare understanding of individualities made them really fine teachers in their grade. I have met teachers who could put many of us to shame by their fine playing, but whose teaching was the saddest kind of a failure. I know of one teacher, who, in twenty years of extensive teaching, has developed but one pupil who can play really well, and this pupil happened to have talent of a high order and the special aptitude for copying. This pupil plays so much like his teacher that one cannot tell them apart. Still this teacher has done a lot of good and is still doing it. The license would not help him. I have seen teachers whose ability was technically and musically splendid, but whose personality and aloofness separated them from their students and formed a sort of barrier over which nothing could pass. You have all seen teachers who spent a major portion of each lesson telling the pupil how great they (the teacher) are and what wonders they have accomplished. Teachers who have been well educated in music, too. There is, too, the teacher who plays beautifully, and therefore must be a good teacher. He admits it. What more conclusive proof is necessary?

Now I believe that my experience in this matter has been the experience of a great many teachers all over the land, and from these facts may be drawn some very pertinent lessons for those who so strongly favor the license, to wit:

1. Personality of teacher a very large factor.
  2. Ability to understand each pupil's own peculiarity and ability.
  3. Human qualities which make of the pupil a close friend.
  4. Ability to impart knowledge in such a manner that each individual mind may be penetrated.
  5. A grasp of principles underlying the art, rather than the development of copyists or parrot players or singers.
  6. Discretion in all matters pertaining to what to study, and when.
  7. A wide knowledge of material.
  8. Willingness to try out new musical works and principles, rather than to run a risk of becoming obsolete.
  9. Broad-mindedness enough to understand that there are many ways of arriving at the same destination.
  10. Honesty toward pupils and parents. Not encouraging study where it is the honest opinion of the teacher that the pupil cannot succeed; honesty with the pupil at lesson hour, giving careful attention to all details and not stinting in time.
- But some may say that I have not mentioned having the proper preparation, education, etc. This I take for granted. If teachers haven't it, they will not succeed to any great extent; and if they do not have at least a major portion of the above ten points, no amount of education will suffice. What, then, is the cure for the faker? Let every teacher of music take a careful inventory of his or her qualities and see if he or she is doing all that may be done for the betterment of their work, and music in general. Let the inferior teacher alone! He may not be as inferior and incompetent as we think. Rather let the results speak for themselves! Surely we "good" teachers are not afraid to allow the public to judge between our work and that of the inferior teacher. Perish the thought! Good teachers of music have a wonderful opportunity for educating the public to what is really noble and elevating in the art through an army of students. If good music teachers, and all of those who believe that they are good, will bend every effort toward an educational campaign, they will have small time for criticising the so-called inferior teacher, nor will it be necessary to pay any attention to him. He will be eliminated more surely than by any other means. To license teachers of music would be a fatal mistake, for it would stifle musical growth and relegate one of the greatest arts to the level of the mediocre.

(Signed) A. WILNER OAKES.

### It's From Wichita

The Wichita College of Music, which has a Philharmonic Hall, gladdens our heart with the donation of the following communication received by that institution not long ago:

Garber, Okla., December 4, 1922.

Phil Harmony School of Music,  
Wichita, Kansas.

My dear Sirs:

I am a senior in high school (18 years old) and am compelled to write and deliver an oration, and I chose as my subject "Paderewski."

I hear he is to appear in that city soon. Could you give me the date, the charge he demands to see him perform?

In fact, I would appreciate it SO much if you could give me a brief outline of his history.

Next year I am going to leave this city and specialize in piano and voice, but have not decided where, and if you will kindly send me a catalog along with some "news" of Paderewski, I am surely thankful to you.

And, OH yes, the most important question—What are some of his pieces that he plays, or does he make them up as he plays? Does he not open his program with Chopin's Funeral March?

I do thank you so much,

Yours truly,

MR. ARCHIE WILKINSON.



## VARIATIONETTES

By the Editor-in-Chief

As the Panama Limited rolls southward, away from the snows and icy blasts of New York, one's thoughts grow luxurious and one's pen—if one is a professional pusher of it—becomes lazy. We had made fine resolves to write our budget for the *MUSICAL COURIER* while on the train and mail it from New Orleans whither we were bound. But, alas, nothing musical came to our mind, and not even the rhythmic thumping and grinding under the cars ordered our thoughts into anything like their customary routine in the business of compiling a page or so of comment on melodious matters and persons.

In the smoking rooms all the talk was of the Ku Klux Klan, domestic politics, and the European situation. The K. K. K. does not interest us, and our country's politics confuses us. We listened, however, to the pro and con opinions about conditions across the seas. The company was divided on the subject of whether the United States should call a world's conference, or let Europe alone. No definite conclusion was reached by our fellow passengers but their remarks suggested many points which we reflected upon, chiefly, however, the idea that most of the international conferences already held had been ineffectual in solving the problems abroad.

Why not, we argued to ourselves, allow some of those countries which have not conferred, to hold a meeting of their own, and to advise their more powerful neighbors in a friendly and impartial fashion?

Why not, we continued, have the United States call together such a gathering and for once leave out England, France, Italy and Belgium?

Reflecting in this style, we dozed off at Mattoon, Ill., and did not awaken until we reached Memphis, Tenn. Meanwhile a great dream had possessed us, and as nearly as we can remember it we set it down herewith.

In our vision we saw a conference chamber of the international type—that is, long, green-covered tables surrounded with chairs. A lone individual stands at—but let us put it all in play form for easier record:

Discovered, Holland's representative, in wooden shoes, knickerbockers, Buster Brown blonde wig, etc.; he is smoking a long pipe, and drinking Bols from a bottle marked "Schuydam."

Holland (reading from a parchment).—Hear, hear! Know ye all men by these presents that we herewith bid the bush-league and pee-wee nations to a solemn Peace Conference—patent applied for from Henry Ford—at our capital of Hague and Hague. We will discuss the subject of Cancellations. All nations having anything to cancel, will please step right in. Whereunto we have set our hand and seal. Wilhelmina Katerina, Queen of Amsterdam, Rotterdam, Edam, Java and Mocha, and Dutch Guano (a knock is heard, off).

Holland.—Enter (enter China, attired as a laundryman, carrying basket). Well, China, what have you got in that basket—opium?

China.—Me gottee laundlee—shirtie, pantee, sockee.

Holland.—Welcome. A Peace Conference is the greatest place in the world to wash your dirty linen. (Knock, off.) (Enter Russia, carrying huge bag.)

Holland.—Hello, Russia, you'll have to open that bag. No bombs allowed here.

Russia.—No bombski—only rubles—for tipski boy at doorski. Here is thirty million rubles (throws bag at Attendant, who throws it back).

Attendant.—Keep your ten cents yourself. (Knock heard, off.) (Conferee, in kilts, stops cautiously in doorway.)

Conferee.—Any charrge for entering here?

Holland.—No charge. Come in, Scotland. (Enter Scotland.) (Knock, off.) (Enter Turkey, carrying curved sword and long Turkish gun.)

Holland.—If you please, Turkey, you'll have to leave the arsenal outside. No massacres permitted in the conference chamber. (Turkey gives weapons to Attendant.) (Knock, off.) (Ireland, on crutches, appears, head bound up, arm in a sling, carries shillelagh behind back.)

Holland.—Welcome, Ireland.

Ireland (Irish accent).—Oi don't know whether ye mean thot.

Holland.—Of course I do. Come in.

Ireland.—Oi don't know whether I will or not.

Holland.—Well, then, stay out.

Ireland.—Oi don't know whether I'll do that, ayther.

Holland.—All right, suit yourself.

Ireland.—Is England invoited?

Holland.—No.

Ireland.—Well, then I won't need this (hands shillelagh to Attendant then takes it back). Well, you niver can tell. (Knock, off.)

Holland (peering out).—No—we don't need any coal. (Looks closer.) Oh, excuse me—walk right in. Gentlemen, this is Africa (enter Africa, black man, in native costume, playing banjo).

Holland.—Sh! No music here.

Africa.—Ah thought you wanted harmony heah, so I bring de lil' banjo.

Holland.—There's nothing harmonious here—it's a Peace Conference (Africa gives banjo to Attendant).

(Enter Switzerland, carrying huge Swiss cheese.)

Holland.—You're supposed to knock. Everybody is supposed to knock that comes to this conference. Switzerland (bows).—Switzerland never knocks anyone. (Knock, off.)

Holland.—Who is it? (Iceland enters, carrying cake of ice, eating eskimo pie. Attired in white furs and cap.)

Iceland.—It's me.

Holland.—Who's me? The Knickerbocker Ice Company?

Iceland.—No—Iceland.

Hughes.—What do you want here?

Ireland.—He's looking for Dr. Cook and he's got the ice for the funeral.

Holland (bangs gavel).—Silence! Take your place, Snowdrop. (Conferee, without coat, shirt torn, face begrimed, hair awry, holes in stockings, etc., comes tumbling in with a clattering noise, wearing, reversed, a coal-scuttle, as a helmet.)

Holland.—What's this?

Conferee.—It who got kicked.

Holland.—Look here, Pittsburgh—cities are barred at this conference.

Germany.—I'm not Pittsburgh; I'm Shoimany.

Holland (looks closer).—Well, well, welcome Fritz. Sit down, if it doesn't hurt you to do so.

Germany.—Ya, ya. But don't you know me?

Holland (looks closer).—Kaiser Wilhelm himself. Where's your wife?

Germany.—Verboten.

Holland (raps loudly and delegates come to attention. Holland, to Attendant).—Show in the Forestry Department (Secretary of State Hughes).

All (loudly).—Beaver.

Holland.—Take 'em off, Hughes, they know you. Hughes (takes off large pair of whiskers, revealing smaller pair underneath).—Gentlemen, you win.

Holland.—Before we are seated the band will play the national hymn of Holland (band plays, "Oh, where, or where is my little dog gone?").

Holland (hands gavel to Hughes).—Mr. Chairman, proceed.

Hughes (bangs gavel).—Gentlemen, be cheated (all sit down).

Hughes.—You are aware that this is a Cancellation Conference, a Conference at which anyone can cancel anything. France, England, Italy, and Belgium are doing it, so why shouldn't you little fellows have a chance? To work then, and let the cancelling proceed. The United States set you a good example. It cancelled its battleships, it cancelled its bonus to the soldiers, it cancelled liquor—

Scotland (drops something).

Hughes.—What's that?

Scotland (picks up a bottle of Scotch).—Just a wee drap o' Scotch.

Hughes.—Cancelled (seizes bottle and puts it in his pocket). As I was saying, the Giants cancelled the Yankees, the Democrats cancelled the Republicans, and Geraldine Farrar cancelled Lou Tellegen. Now, what do you gentlemen wish cancelled? Write your own tickets (seats himself).

Scotland (rises).—How about cancelling your whuskers?

Hughes.—All right, I will (removes second pair of whiskers, disclosing a third, smaller pair). Holland, what would you like to cancel?

Holland.—We'd like to can—to can—(coughs) to cancel Kaiser Will Hohenzollern.

Germany.—I object.

Hughes.—Shut up, Bill.

Holland.—We can't guarantee him any longer. Now that he's married he may want to slip out nights.

Hughes.—Shocking. Do married men do such things?

Switzerland.—Ask Turkey—he's got five hundred wives.

Hughes.—How about it, Turkey?

Turkey.—It's rotten for me. I have to give 500 different excuses every time I come home.

Hughes.—Do you want to cancel your harem?

Turkey.—No, I can fix my 500 wives all right, but I can't get by my 500 mothers-in-law.

Hughes.—We'll cancel them.

Turkey.—Thanks. They'll be at the bottom of the Bosphorus tonight.

Hughes.—China, want anything cancelled?

China (leaps to his feet).—Missionaries.

Hughes.—Don't you want to be civilized?

China (angrily).—Our smallee boys chewee gum—knowee more 'bout Babe Ruth than 'bout Buddha; our ladies wearree shortee skirtie, smokee cigalette, wantee vote, no wantee babies. Our men shootee craps, no wantee do laundlee—

Hughes.—Stop. This is dreadful. Missionaries cancelled.

China.—Muchee thankee (lights opium pipe and smokes).

Hughes.—Ireland? What is it you want?

Ireland.—I'd like to knock the block off England—or anyone else for that matter.

Hughes.—Well, England isn't here.

Ireland.—Shure not. There's nothing to grab from these slobes.

All (jump up angrily).

Hughes (raps loudly).—Gentlemen, control yourselves. Ireland, stop it. Now, what do your countrymen really want?

Ireland (mopping his brow in puzzled fashion).—Well, we're not sayin' what we want, because when we find out what we want, they might give it to us, and it may not be the thing we thought we wanted; but if they don't give us what we ought to ask them for, the dirty spalpeens, we'll find out what it is they think we oughtn't to have, and begorra, we won't take it—not if King George himself refuses it to us.

Say, if that beer-mug-face (points to Germany) don't stop laughin' at me I'll break more of his teeth than the dentist can put back in his big—

Germany.—I object—

Hughes.—Sit down.

Germany (sits down).

Hughes.—Stand up.

Germany (stands up).

Hughes.—Sit down.

Germany (sits down).

Hughes.—Stand up.

Germany (stands up).

Hughes.—Attafritzeeboy. I guess you'll do anything you're told now, all right.

Germany.—I—

Hughes.—Not a word.

Germany.—I'd like—

Hughes.—Silence. . . . Well, why don't you speak up?

Germany.—I—I—I—

Hughes.—Close your trap. Sit down.

Germany (sits down).

Hughes.—I'll express Germany's wish. They've got too many bad Marks.

Ireland (jumps up).—I'll put some good marks on the low-life—

Hughes (raps).—Ireland will have to keep quiet.

Ireland.—Begob, it can't be done.

Hughes.—Germany would like to cancel the war, start it all over again, and march through Switzerland this time.

Switzerland.—I protest.

Hughes.—Switzerland—you have the floor.

Switzerland.—We'd like to cancel our navy—because when the masts of the ships get tangled up in the Alps—

Hughes (sharply to China).—China, turn your pipe the other way. Switzerland has been inhaling that stuff.

China (suddenly aroused from reverie).—Me wantee Japan givee back Kiau Chow—me wantee Kiau Chow (in manner of a cat's meowing).

Hughes.—Meeow—Chow?

China.—No—Kiau—Chow.

Hughes.—Meeow—

China.—Kiau (they engage in a cat-fight of meowing, spitting, hissing).

Hughes.—So, that's settled. Japan gets Meeow Chow Main—and China keeps Kiau Chop Suey. Now, Russia, your turn.

Russia (rises and makes explosive sounds, lashing himself into a fit of fury).

Hughes.—The gentleman is using his native tongue. I will translate. He says that Russia has cancelled money and debts, and millionaires and corporations, and factories and workmen, and bills and notes, and mortgages, efficiency, and workmen, and beggars and noblemen, and marriage and love, and law and order. They've got one thing left—Trotzky—and they'd like to cancel him. The choir will now sing Trotzky's Farewell.

All.—Good Bye, Forever—Good Bye, Forever.

Hughes.—Poor Russia is stripped to its very bones.



Africa.—Bones—bones? (jumps up). Ah—who done said bones? Look at de pretty lil' babies (produces dice). Who'll fade dis here lil' lonesome two bits? Come on dere—yo' seben-leben—come on dere out' yo' hidin' place. Yo' pappy needs yo' bad—come, yo' seben—

Hughes (raps).—This is unseemly at this moment—immediately upon secession of the sation—I mean—sasation of the—I should shay—shession—(pauses) cessation of the session—I myself, Africa, will be proud and happy to—what did you call it?

Africa.—Fade ma two bits.

Hughes.—Exactly. And I regret to say that the police of the entire United States has been unable to cancel African golf, from the lowliest ranks of the newsboys to the highest circles of the nabobs.

Africa (hugs his dice).—Lordy—Lordy—I'se glad you'se ain't a' goin' be cancelled.

Hughes.—Turkey—have you got a Murad?

Turkey.—No—they're cancelled in Turkey. We smoke Piedmonts and Chesterfields.

Germany.—Yust I want to say one word. Vy iss Switzerland allowed to haf holes in de cheese? Ven you buy half a pound Swiss cheese, de holes are veighed in mit de cheese. Cancel dose holes, I say.

Hughes.—For once Germany is right.

Germany.—Ve haf in Shoimany a cheese vat has no holes—Limburger.

Hughes (bangs gavel).—Limburger must be cancelled, or Germany will get too strong.

Hughes.—Scotland, we haven't heard from you. What's to be cancelled in the bonny land of the heather?

Scotland.—Hoot mon! We beg that ye cancel Harry Lauder for he makes the Americans think that all Scots are like him—which they ain't.

Hughes.—All right. We'll cancel him. It will cost you four cents for cancellation stamps.

Scotland (scratches his head).—Well—let him bide a wee bit. He does no grrreat harrrm.

Ireland (bangs his fist on table).—This is a hell of a peace conference without a fight.

Hughes (raps for order).—Now, Gentlemen—a word in conclusion. I am representing the United States, and you all owe us money, and I am empowered to say that we're going to cancel our patience and we're going to make you pay. We have another visitor here this evening, and he is outside now (to Attendant). Please have Uncle Sam step in with his bill.

Attendant (announces).—Uncle Sam. (As Uncle Sam enters, all the delegates except Hughes scramble under the table, and behind chairs.)

Uncle Sam.—Hello, Hughes.

Hughes.—Hello, Uncle.

Uncle Sam.—Thought you were having a peace conference here—but this looks like a one-piece affair.

Hughes (pulls out whiskey bottle).—Want to cancel anything?

Uncle Sam.—Let's cancel Prohibition for a minute.

Hughes (gives him the bottle, which Uncle Sam returns).

Uncle Sam.—After you, Charlie.

Hughes.—After you, Sam.

Uncle Sam.—Well, here goes. (Takes drink, returns bottle.)

Hughes.—Happy days (drinks).

All (under table; sing).—How Dry I Am, How Dry I Am.

Uncle Sam.—What's that?

Hughes.—That's the European concert.

Uncle Sam.—I don't hear a damn thing, do you?

Hughes.—I'm tone deaf. (They take another drink, link arms and march off, carrying the bottle and singing Yankee Doodle.)

At this point we awoke from our dream and right glad we were of it, too.

LEONARD LIEBLING.

## FROM LONDON

Says Porter Clement Hall in the London Musical News and Herald: "It has been of considerable interest to us here to read the comments of the London papers on the many American artists we are understood to send over to England. Taking them as a whole, they are mostly almost unknown in America, always excepting singers who have first come from Europe, have settled and gotten a following and then returned to England. But the singers giving their one or two recitals in London are not necessarily representative of American artists. As a general rule the best American artists have too many engagements at home to hazard the doubtful venture of making success abroad. And perhaps, owing to many of the artists having indiscreet press agents, the English press has been prejudiced beforehand, and, hopes unfulfilled, it has seemed more severe

than might have been deemed necessary. There is, however, one point in which English critics have quite justifiably made mistakes. They have harshly judged American music by the quality of the ballads these singers have brought over. . . . If a group of songs at the end of a program is styled 'American songs,' and if they are far inferior to the rest of the program, it is not to be wondered at that English people have considered these songs the best that America can produce. And while not going so far as some of my colleagues when they say that American compositions can stand up against the world's best and not fall far short of their standard, I still maintain that we have a growing literature of fine songs, set to fine poems by American and English poets; and when American singers do for America what some few of the English singers are doing for England, then the same happy results will accrue, and America will have the felicity of seeing foreign singers being obliged to include American songs in their repertory, not because they are American but because they are good music."

## REGARDING PUBLISHERS

The following from the London Musical News and Herald is offered without comment—unless the American publishers want to make some themselves:

Last May the Composers' Committee sent a circular to thirty of the leading music publishers calling attention to the inequity of many of the agreements that publishers expect composers to sign. The publishers were asked to state whether they were willing to reassign or return to the composer whatever right or license had been conveyed in the case of a work (1) the publication of which had not

## WHEN IN BERLIN

please register at the office of the MUSICAL COURIER, Schelling Strasse 9, so that our correspondents throughout Europe can be of service and assistance to you wherever you may sing or play, or just visit.

taken place within a reasonable time (to be fixed in the contract), (2) which had gone out of print or off the market for a reasonable time (to be fixed in the contract). Replies were not received from Messrs. Boosey, Chappell, Elkin, and Messrs. Francis Day & Hunter; Messrs. Ascherberg considered that the matters were questions of opinion rather than equity; Messrs. Novello considered that the points were not matters of opinion but of contract; Messrs. Chester & Co. claimed that their contracts were "fair and reasonable"; Messrs. Curwen and Sons were the only firm able to assert that the points raised were already covered in their agreements with composers.

Uberto Neely, violinist; Margaret Quinn Finney, pianist, and J. Walter Devaux, organist.

## NOTES.

At its regular meeting on December 1, at the Walnut Hills Business Club rooms, The Musicians' Club of Cincinnati, entertained Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, and Frank van der Stucken, director of the May Music Festival chorus.

The Song of Thanksgiving, a cantata by Maunders, was rendered by the Columbia Baptist Church choir, December 3. It was under the direction of Lucile Scharinghaus, organist and choir director.

A musicale was given at Wise Center, Avondale, December 3, arranged by Mrs. Jonas B. Frenkel and Stella Godshaw.

The Cymbals Club held its initial meeting on November 26, at the residence of Mr. and Mrs. William Scully, Jr. A very enjoyable musical program was rendered.

The Monday Musical Club had Mrs. Edgar Stillman Kelly, who lectured on the Oratorio, as its honor guest, December 4. The meeting was held at the residence of Mrs. Robert Finch, Walnut Hills.

The Clifton Music Club had a most delightful musicale, December 1, under the leadership of Minnie Tracey. On this occasion Miss Tracey gave a talk on Opera Across the Centuries. W.W.

## Ruth Draper Returns.

Ruth Draper returns this week after having spent the summer and fall in Europe where she repeated her triumphs in London and Paris of a year ago. Aside from the London engagement, she also appeared at Oxford and Cambridge. During this season she made her first trip to Spain where she gave several performances, particularly in Madrid. They proved to be such a success that she gave a command performance at the Palace before the King and Queen.

Miss Draper's management has arranged a long tour which will cover important cities of the East and West. She begins her local engagement at the Broadhurst Theater on January 14. She will give a series of Sunday night concerts, and Tuesday and Friday matinees at this theater. Miss Draper has promised many new and original character sketches and a revival of all of the favorites.

## Leone Kruse on Western Tour.

Leone Kruse will give a Chicago recital at the Playhouse, under the direction of F. Wight Neumann, on January 7. The Minneapolis Symphony Orchestra has engaged this soprano for a concert on January 12, at which Walter Damrosch will be the conductor. Two days later she will give a recital at St. Olaf College, Northfield, Minn., repeating her Chicago program.

## Münz Engaged for Indianapolis Matinee Musicale

Mieczyslaw Münz, the phenomenally gifted Polish pianist, who has already given two New York recitals this season that were unusually successful has been engaged by the well-known Matinee Musicale of Indianapolis, to appear in recital there on January 19.

## Helen Buchanan Hiter Engagements

Helen Buchanan Hiter, soprano, sang for the Tuesday Musical Club of Pittsburgh, November 5, and on December 17 she was soloist at the Church of the Holy Apostles. On December 31 Mrs. Hiter was engaged to sing at the Academy of Fine Arts, and on January 17 she will appear as soloist with the Fortnightly Club at its concert in the Academy of Music.

## Tenor Fleta for Chicago Opera.

Miguel Fleta, the Spanish tenor, who has just finished a season in Mexico City as a leading member of the opera company managed by Andres de Seguro, has been engaged for some special appearances with the Chicago Civic Opera.

## CINCINNATI APPLAUDS VISITING AND LOCAL ARTISTS

### Local Symphony Orchestra Gives Fine "Pop" Concert—Irish Band Sets Audience Jigg—Students of College of Music Give Many Concerts

Cincinnati, Ohio, December 17.—The initial performance of the United States Grand Opera Company, under the direction of Andreas Dippel, was enjoyed December 2, at Music Hall. Die Walkure was the opera and a fairly large and most appreciative audience was present. Die Walkure, an old favorite, has not been heard here for some years. The performance was notable and interest and enthusiasm were in evidence throughout. Under the leadership of Ernest Knoch, the orchestra of fifty-eight musicians gave a most artistic rendering of the score. Rudolph Jung, Swiss tenor, appeared as Siegmund; Helen Stanley, soprano, as Sieglinde; Henri Scott, baritone, as Hunding; Louis Rozsa, bass, as Wotan; Julia Claussen, contralto, as Brunnhilde, and Frieda Klink, as Fricka. The scenic and lighting effects were beautiful.

### "POP" SYMPHONY ORCHESTRA

A large audience was present at the second concert of the popular series given by the Cincinnati Symphony Orchestra, December 3, at Music Hall, under the direction of Fritz Reiner. The concert opened with the familiar overture to Mignon, followed by suite No. 1, L'Arlesienne, Bizet; The Sorcerer's Apprentice, Dukas; Dance of the Sylphs and Hungarian March (Berlioz). The orchestra played with its usual vivacity and fervor.

### ELKS' MEMORIAL

A rather elaborate musical program was given in connection with the annual memorial services for the Elks, December 3, at Music Hall. There was a chorus of 150 voices, under the direction of Leo Thunis, The Lord is Great, by Righini, was rendered with orchestra. Solos sung by Joseph Schenke, tenor; Emma Burkhardt-Seebaum, contralto; and Florence Braun, soprano, were much enjoyed. The chorus rendered several other numbers.

### CONCERT OF IRISH MUSIC GIVEN

The Irish Regiment Band, of Canada, gave a most enjoyable concert at Music Hall, December 1. Lieut. J. Andrew Wiggins was the conductor and the following appeared as soloists: Beatrice O'Leary, soprano; Jean McNaughton, dancer; R. E. Everson, cornet; Major John Trenholm, bagpipes, and William Tong, cornet. There were Irish jigs and melodies, music from the sixteenth century onward. The reception accorded the players was most enthusiastic. The band is composed of twenty-eight members.

### COLLEGE OF MUSIC ACTIVITIES

A delightful concert was given in the Odeon, December 5. The increased membership of this organization, and the high character of the program showed that good work is being accomplished. The soloists included Louise Resnick, pianist; Richard Knost, baritone, and Arthur Knecht, cellist. A special feature was the concerto for the organ played by J. Walter Devaux, from the class of Lillian Arkell Rixford.

Kathryn Pauley, Irma Bodman, Beulah Mann, Marie Backscheider, Mildred Goodman, Ruth Oberle, Marie Ogden, Lillian Denman, Mildred Leudeke, Rosanna Pask, Hazel Carlin, Ruth Taylor, Virginia Goldberg, Emil Hauser, George Swadener and others from the class of Leo Stoffregen were heard in a piano recital at the Lockland High School Auditorium, December 6. Harry Nolte, tenor, assisted.

William C. Stoess, violin; Verna M. Cook, contralto; J. Waler Devaux, organ; Helene Correll Fluke, soprano; Richard K. Fluke, bass; graduates of the College of Music, gave a concert in Middletown, Ohio, November 28.

Howard Wentworth Hess, a graduate student of the College of Music, went to Knoxville, Tenn., December 1, to play the accompaniments for Jean Gerardy, cellist.

The College of Music orchestra, under the direction of Adolph Hahn, gave its fifteenth Sunday afternoon concert, December 3, at the East High School Community Center. The following students of the college appeared as soloists: Verna M. Cooke, soprano; Arthur M. Knecht, cellist;



## A PROPOSAL TO THE HON: JOHN F. HYLAN AND TO MY COLLEAGUES

By Alfredo Martino

**N**OW and then a meteor falls from a clear sky and upsets the smooth course, if such it may be called in this case, of a coterie, a profession, a sect, or any other body that seems perfectly satisfied with existing conditions and therefore looks askance at any innovation.

Leaving the poetic figure, coming down to earth, and becoming specific, I am referring to the steps taken by the Hon. John F. Hyland, mayor of the City of New York, on the vital question that is causing some anxiety to teachers of singing, namely: the issuing of a license to authorize the practice of the art of teaching singing only by those who are fitted to do so.

Many have written their ideas on the subject. I, too, feel it within my right, and also as my duty, to give a brief exposition of my views, for I feel that, on account of my long professional experience, I will be able to make some contribution that will carry weight.

Let me ask, therefore, at the very outset: Is it feasible to give a license or a diploma, or some other certificate of proficiency, to a teacher of singing after putting him through an examination?

Absolutely no!

Examinations are given in the form of questions and answers—or by the writing of a thesis; it is logical, therefore, that almost any person, however incompetent, could learn in a short time all those theories and practices of the art of teaching singing that would enable him to pass such an examination with ease, especially once the examinations have become fixed and formal, and, to the present charlatans, we would surely add the charlatan who might profess to prepare one for an examination.

Such being the case, who can fail to see that the result of the salutary movement, begun by the sagacity of Mayor Hyland with the intention of assisting and protecting students from all sorts of fakers and incompetents, thieves and charlatans, might prove to be a sad failure?

On the other hand, incompetency, fakerism, and the like would be protected by the law, and students would continue to suffer the consequences even more than today.

Besides, to authorize a commission to issue licenses or diplomas, a bill would have to be framed. One of our assemblymen must be persuaded to present it to the legislature for its approval; but such a bill, no matter how efficacious, how competently drawn, on account of the very subject matter it attempts to put under the direction of the law, no matter how wide and generous its definitions and plans of examinations, can never attain the necessary rigidity, especially when one considers the failings of the laws of a like nature in this country. It could never, even if framed and passed, be devoid of loopholes that will allow the charlatan and faker to practice the art through intrigue, favoritism and gratuities.

It is nevertheless essential and a healthful thing to try to put an end to the encroaching thievery and to the usurpers of the title of "Teachers of Singing," to the great detriment of all those who are so unfortunate as to happen into the toils of such bold knaves.

Lest I be misunderstood, let me say at this point that the foregoing is put with such emphasis as a warning; it does not mean that I believe that no law at all should interfere with the activities of the teacher of singing. No law of the kind proposed up to date is practicable. A law there should be, but it should be a special kind of a law befitting the nature of the art it attempts to regulate.

Such a law should compel every one in a general way to demonstrate a real fitness for teaching. It should not possess the usual flaws and loopholes; but it ought to exact a clear demonstration of the ability possessed by him who intends to send out his pupils into the great world of art. And the means to accomplish this are not difficult at all.

First of all, it will be necessary to nominate a commission composed of members who are deeply versed in the art of singing and who have a thorough musical education, before which it is more essential for the teacher to present the result of his teaching rather than he himself or his pet theories. This should be done by the presentation of at least two of his pupils, who should be able to show clearly and with the best evidence of the teacher's ability and fitness, that they have been guided to a certain state of perfection by a method showing, in general, the same fundamental principles; that they sing musically well, in time, rhythmically, with intonation, diction, expression, color, and sameness of quality in the different registers. For it should be almost impossible to differentiate the emission of the voices of two students of the same teacher. We often see two or more students of the same teacher, one of whom "sings in his throat" while the other's voice is nasal, one breathes like a bellows, etc.

It goes without saying that it may happen (very often, too), that a very competent and conscientious teacher may not be in a position to present two students able to prove the efficacy of his method and, consequently, his fitness to teach singing. In fact, it is very probable at times that for a long period a teacher has to cope with unsatisfactory pupils, hardly amenable to any method, and devoid of all those habits and essentials necessary to obtain any result whatsoever.

Would such a teacher have any right to his license?

In a case of this nature the commission should be present two or three times when the teacher is teaching, picking out the cases and times at random, and it should conscientiously appraise his method and his fitness. It should notice whether he allows his pupils to execute studies beyond the range of the student's voice, or to displace the voice, or to base exercises continually on a deficient note trying to make it beautiful; and all the forced work which might alter the conformation of the nasal-pharyngeal cavity. This forcing might take away the sonority of the voice, while

the teacher believes that, in allowing a student to sing with force he is strengthening the sonority of the voice. And there may be other teachers who, without paying any attention to the individual, wish to obtain at any cost the same effects of intensity from strong voices as from those that are weak, with the mistaken conviction that overwork fortifies the organ. Vice versa, it is probable that, instead of securing any progress, the result of such teaching may retard the student. And that may not be all; such teaching may have other dangerous consequences such as the enlargement of the tonsils, violent attacks of coughing, inflammatory processes, abscesses on the base of the tongue, in the pharynx, in the epiglottis, etc. This should not console those teachers who advocate pianissimo and falsetto singing, for they, also, can prove dangerous to the voice.

The true cause of all these evils is nothing but the ignorance of the teacher of any physiological law whatsoever. I cannot make this too emphatic.

The notion of some teachers to overcome such requisites, as I have been explaining, by presenting as their pupils singers already practised in their art "who lend themselves

to play the part of pupils," as stated by Maestro Buzzi-Peccia, should not only be discouraged but branded as a subterfuge to defeat the law.

At any rate, such a serious question cannot be decided so quickly. Long reflection and a continual exchange of views are essential. I am convinced that the sagacity and wisdom of Mayor Hyland, and of all those who for years have dedicated their efforts and their souls to such a delicate art as "Il Bel Canto" (which, more than any other accomplishment, demands the possession of a conscience) will eventually be of great value.

A law there should be, but it ought to be a wise and equitable law, able to prevent illicit tampering and speculation. It should avoid all wrongful exactions, and it should give to New York City and State teachers, as well as those who intend to educate their voices, opportunity to reap the benefit of their sacrifice and study—which, now, too often is a fruitless sacrifice. But we must obtain such a law through the cooperation of all those who follow the teaching vocation under its regulations; it should not promote the avarice and exclusiveness of a few.

## NEW JANACEK OPERA FAILS TO ENTHUSE COLOGNE

Harriet van Emden Introduces American Songs—Economic Conditions Impoverish Many Musicians—Max Reger's Workroom Rented to Strangers

Cologne, December 9.—Katja Kabanowa, the new opera of Leos Janacek, which had its world's premiere in Brunn in 1921, was produced for the first time in Germany at the Cologne Opera last week. Like his earlier opera, *Jenufa*, this newer opus is a strictly lyric work. The plot is of the simplest kind. The story is one of a young peasant who marries an unusually beautiful girl and, by reason of his great love for her, entirely forgets his affection for his old mother. She, blaming the girl for robbing her of her son's love, becomes jealous and intrigues against her, finally leading her to believe that her husband no longer loves her. As a result, she is guilty of infidelity during his absence. Finding that she had made a great mistake, upon her husband's return, she voluntarily confesses her guilt, and in desperation, throws herself into the Volga.

There are a few places in the score of much lyric beauty, but in general the work is lacking in dramatic intensity even in the scene where the young wife transgresses from the straight and narrow path. The score, which is a complicated one, is generally ineffective; but the staging is striking, especially the scene on the Volga. Chief stage-director Remond was responsible for the staging, and Otto Klemperer, in spite of a severe attack of the gripe, conducted the orchestra. Among those of the cast deserving mention are Rose Pauly, in the title role; Karl Schröder, tenor; Adelheid Wollgarten, alto; Mme. Grimm-Mitteimann, the mother, and Messrs. Gumpert and Koch. It is doubtful if the opera will be kept in the repertory as it did not have a real success.

### HARRIET VAN EMDEN INTRODUCES AMERICAN SONGS

Although Cologne has its own English theater and an English band used for concert purposes, it had not yet heard any American compositions until Harriet van Emden introduced some songs by Richard Hageman, of Chicago, and Percy Grainger. She has a beautiful mezzo-soprano voice which pleased her audience immensely, especially in these American songs, in spite of the fact that there were no Americans or English recognizable in the audience. Miss van Emden, who was artistically accompanied at the piano by Dr. Victor Ernst Wolff, made a very creditable impression.

### BUDAPEST STRING QUARTET SELLS OUT.

Even though advance purchasers of tickets were compelled to pay an extra tariff before being allowed to enter the hall, the Budapest string quartet played to a sold-out house. They offered Ravel's quartet in F major, the less modern quartet by Borodine, and finally, one by Mozart. They had a brilliant success and must be ranked at the top as an ensemble organization, unexcelled as they are by even the Bohemian or the Rosé Quartets.

### KLEMPERER MADE GENERAL MUSIC DIRECTOR

Otto Klemperer, first conductor of the Cologne Opera, has just been given the title of general musical director of the Cologne Theaters. He is at present on a tour in Italy.

### INFLUX OF FOREIGN ARTISTS

There is an influx of artists from all lands into Germany which this country has never before experienced. In Cologne alone there has appeared during the past week the American pianist Harold Henry; Efrem Zimbalist and Rudolph Polk, violinists; Sascha Leontjew, the Russian dancer, and several others less known. Native artists have practically withdrawn before this invasion. A story is told here of an English pianist who offered a manager four pounds sterling with which to arrange four concerts. While the concerts were being arranged, the German mark had depreciated so rapidly that the four pounds were worth enough to defray the expenses of eight!

### MUSICIANS DO ODD JOBS.

The ever present economic depression has had quite a regrettable effect on musical life in another direction. Many people who have been earning their livelihood by following music as a profession, have withdrawn from this work and seek more lucrative, if not more elevating employment as waiters, clerks, messengers, etc.

Practically all instrumental students play in cafés or wine rooms and many of our most serious and respected

composers earn their bread by arranging or orchestrating cheap popular music, just as Richard Wagner had to do during his youthful days in Paris.

### REGER'S WORKROOM RENTED.

A regrettable incident is that of Frau Professor Max Reger, widow of the great composer, who has been forced to rent rooms, including the one in which Reger did most of his composing. Not only the piano, desk, books, etc., of the composer, but even the urn containing his ashes are among the contents of this room. Economic conditions alone are to blame for this in a house that ordinarily would be converted into a museum.

### COLOGNE OPERA JOURNEYS TO HOLLAND AND SPAIN.

The fate of Austria is casting its shadow more and more up us. Following the example of the Vienna orchestras, which have been giving concerts in other lands, the Cologne Opera has resorted to the same plan hoping thereby to improve its financial condition. The company has just returned after appearing in Nymwegen, Holland, and another group has begun a tour in Spain. The scope of these tours will be enlarged in the future and continued as long as practicable.

### CELEBRATED COLLECTOR'S LIBRARY AUCTIONED.

In Bonn, the birthplace of Beethoven, there was recently sold at auction the valuable musical library of Dr. Erich Prieger, one of Germany's most celebrated collectors of music. Most of the buying was done by foreigners, who paid prices impossible to be met by the natives, one edition of Bach's works alone fetching two million marks. Dr. Prieger's collection was chiefly renowned for its Beethoven manuscripts, among them being the piano sonata in A flat, which he permitted to be photographed and published. A representative of the Cologne University left the sale with empty hands, since the prices were bid up far beyond the university's reach.

### RUDOLPH POLK APPEARS TWICE.

Among the audience at Rudolph Polk's concerts were many troops from the army of occupation and fortunately their behavior was nothing like that during his program in Trier, the chief city of the Mosel wine district. There the negro troops of the French army entered and left the hall during the performance with rattling sabers and clanking spurs, much to the disturbance of the soloist. Mr. Polk's program here consisted of a Handel sonata, a Spohr concerto, which he played in excellent virtuoso style and with voluminous tone; Korngold's charming suite; and several short pieces. In his second concert he had the assistance of the Municipal Orchestra under the young conductor Rudolf Schulz-Dornburg. The solos heard on this occasion were Tchaikowsky's concerto and the Scotch Fantasy by Bruch. Mr. Polk earned stormy applause and was greeted by the press as an excellent artist. In the recital with piano he had the able assistance of Waldemar Liachowsky, the well known accompanist.

DR. HERMANN UNGER.

### Many January Dates for Althouse.

Paul Althouse, tenor of the Metropolitan Opera Company, will start his January concert tour at Hagerstown, Md., on the 9th. January 11 he sings at Fairmont, W. Va., after which he goes West, appearing in Norfolk, Omaha and Hastings, Neb.; Belton and Houston, Tex.; Jackson, Tenn.; Dallas, Tex., and Kansas City, Mo. February will find him continuing this Mid-Western tour without interruption until after March 1.

### Münz Already Booking For Next Season.

Due to the unusual interest displayed in Mieczyslaw Münz since the young Polish pianist's sensational first New York recital at Aeolian Hall on October 20, his services are already in demand for next season, Williamsport, Pa., being the latest city to contract for his services.

### Two Recitals for Huberman

Bronislaw Huberman with Paul Frenkel at the piano gave a recital in New Orleans on December 18 and another in Norman, Okla., on December 20.

AD  
DE  
LE

**PARKHURST** Soprano

"Astonished patrons of her recital by the power, sweetness and birdlike facility of her voice."—N. Y. Herald.

**MUSIC LEAGUE OF AMERICA**

712-718 Fisk Building - - - New York



# MUZIO

Brilliant Favorite of Principal Opera  
Houses of the World!

*Note appearing in*

**CHICAGO—**

WITH OPERA AND ON TOUR  
UNTIL FEBRUARY 15

*Then in*

**P A R I S—**

IN 2 GUEST PERFORMANCES  
OF AIDA AT PARIS OPERA

*After which she goes to*

**MONTE CARLO—**

FOR 12 PERFORMANCES  
AT OPERA HOUSE

*Returning to*

**S O U T H  
AMERICA—**

BUENOS AIRES, COLON—20 PERFORMANCES  
RIO DE JANEIRO, MUNICIPAL OPERA—15 PERFORMANCES



Solidly Booked in Concert in America  
From October 1—November 15, 1923

# NEW YORK CONCERTS

WEDNESDAY, DECEMBER 27

## NEW YORK ORATORIO SOCIETY: THE MESSIAH

On Wednesday evening practically every seat in Carnegie Hall was filled for the annual performance of the Oratorio Society, when *The Messiah* was sung by this organization for the ninety-seventh time. There is no other audience in New York City like the one which attends this festival occasion. It not only listened with profound reverence but also the entire performance was one of inspiration.

The chorus consists of nearly 300 voices under the direction of that capable young musician, Albert Stoessel, who conducted a small orchestra of stringed instruments and the big chorus with considerable skill, oftentimes achieving some stirring effects. Phillips James was the organist and he added materially to the general excellence.

There were four soloists, all well known oratorio singers. Olive Marshall was the soprano and her fresh, young voice of beautiful quality made a profound impression. She sang the difficult Handel music with good interpretation for so young an artist. Mary Allen disclosed a particularly fine contralto voice. Her deep, full tones were noticeable in her solo, *He Was Despised*. Fred Patton sang the basso part with considerable vigor and good quality. He was roundly applauded after each aria. Judson House was the tenor and acquitted himself most creditably. In fact, the entire quartet interpreted and sang in a most satisfactory manner. The height of this excellent performance was reached in the singing of the Hallelujah Chorus, with the entire audience standing.

THURSDAY, DECEMBER 28

## NEW YORK SYMPHONY ORCHESTRA

At the pair of concerts given in Carnegie Hall by the New York Symphony Orchestra, Walter Damrosch conductor, on Thursday afternoon and Friday evening, an exclusive Brahms program was rendered, comprising Academic Festival overture, *Serenade in D*, variations on a theme by Haydn, and the double concerto in A minor for violin and cello. The orchestra under Mr. Damrosch did excellently. In the Academic Festival overture, the joyous spirit which prevails was effectively brought out, and in the rendition of the other orchestral numbers, Mr. Damrosch likewise adhered closely to the score.

The center of attraction, however, was with Paul Kochanski and Pablo Casals, who played the double concerto. This work which was written for Joseph Joachim and Robert Hausmann, was first performed by them at a private concert in Baden-Baden in 1887 with the composer conducting. The two instruments blended beautifully, but the exquisite quality of Mr. Kochanski's violin was far more agreeable and pronounced than that of the larger instrument.

### JOSEF SCHWARZ

In spite of the first near-blizzard of the season, with sleet and wind as well as cold, a large audience gathered at Carnegie Hall to hear Josef Schwarz, the Russian baritone, sing a program of songs and arias accompanied by the Philharmonic Orchestra under the direction of Mr. Stransky. The event was unusual in a way, for there were no orchestral numbers and the entire program was accompanied by the orchestra, the songs with piano accompaniment having been arranged for orchestra especially for Mr. Schwarz. Among the arrangers was no less a master

**PHILHARMONIC ORCHESTRA**  
OF LOS ANGELES  
Founded by W. A. CLARK, Jr.  
WALTER HENRY ROTHWELL, Conductor

All Communications Should Be Addressed  
To CAROLINE E. SMITH, Manager  
424 AUDITORIUM BLDG., LOS ANGELES

## LAURIE MERRILL, Soprano

is using these songs both in concert and studio

"DREAM TRYST" (2 keys)..... Cadman  
"SINCE YOU HAVE GONE" (2 keys)..... Hadley  
"DAWN IN THE DESERT" (2 keys)..... Ross

WHITE-SMITH MUSIC PUBLISHING CO.  
Boston New York Chicago

than the late Arthur Nikisch, who prepared the two Liszt songs, *Es muss ein Wunderbares sein* and *O komm ein Traum*, and dedicated them to Mr. Schwarz. Others were arranged by Bernard Wagenaar, a second violin in the Philharmonic Orchestra.

Mr. Schwarz possesses a voice of such unusual beauty that it is effective equally in works from the classic school with their simplicity of melodic line and in the heavy productions of the modern school like Wotan's Farewell from *Die Walküre*. It is a baritone with the delicacy of a tenor and the penetrating quality of a basso-cantante, and lends itself to variety of nuance and gentle poesis as well as vigorous passion.

It would be an error to suppose that because Mr. Schwarz is an operatic artist he is any the less at home in songs. He has a natural feeling for the extent of force and freedom possible in pieces of different length and content, and restrains himself within these clear-cut artistic limits, only approaching complete utterance in the large operatic arias. In this he proved himself to be an artist of rare merit and understanding.

The press devotes much space to this concert, evidently deeming it to be an event of importance. The Herald says: "Mr. Schwarz has a fine, rich voice and he knows how to sing artistically." The World notes that Mr. Schwarz "has a resonant baritone with so musical an upper register that it might be a tenor's with much richness and sympathetic beauty." The Times states that Mr. Schwarz' voice "is a baritone of fine quality, and he is a singer of experience who has won approbation. . . . There was a large audience that was liberal with its applause and found all that Mr. Schwarz did well done without reservation." The Tribune says that Mr. Schwarz' voice was "strong and his manner earnest and expressive. . . . waxing exultant in the last (of the biblical songs by Dvorak), *Sing me a New Song*." The audience was "rapturous in its applause." Max Smith in the American says that Mr. Schwarz provided "genuine pleasure for a large and interested audience." He was "in excellent form, which means that he disclosed to full advantage the noble sonority of warmth of a voice that, among its kind, has few if any equals in this country. It is a baritone of manly gravity, round and vibrant in the lower register, clear ringing and forceful in higher altitudes and admirably under control in mezza-voice."

### VERNON ARCHIBALD

Aeolian Hall held a good-sized audience on the evening of December 28, which heard the tall, manly young baritone, Vernon Archibald, in his second New York recital, assisted at the piano by the competent and also tall Bertha Ball-Archibald. He has a good presence, sings French and German equally well, and distinctly, as he does English, and excelled most in the sentimental songs. Rubinstein's *Es Blinks Der Thau* and Schubert's *Auf Dem Wasser* were especially well sung. Very good was Handel's *Hear Me, Ye Winds*, in English; a finely straightforward performance. Of the French songs *Dans le Plaine* was perhaps most noteworthy, and after *A Toi* (Bemberg) he added an encore. Five American composers were represented, namely Mary Helen Brown, Gena Branscombe, Mark Andrews, Rudolph Ganz and James H. Rogers, and these received proper meed of appreciation and applause. The old stand-by, *Twickenham Ferry*, and Gena Branscombe's *Hail Ye Time of Holidays* closed the program. Of him the World said in part that "he apparently pleased his not over-large audience." The Times: "He has good control of the wide range of his voice, and his tones are of rich quality." The Tribune: "A program of pleasing songs rendered particularly well. . . . interpreted with understanding and presented without affectation. His deep tones and finely shaded baritone gave much color and value to *Es Blinks Der Thau*." The Herald: "Made a very agreeable impression. . . . The recital was apparently much enjoyed by an enthusiastic audience."

FRIDAY, DECEMBER 29

## PHILHARMONIC ORCHESTRA: ERNEST SCHELLING, SOLOIST

The feature of the Philharmonic program for Friday afternoon, at Carnegie Hall, was Ernest Schelling's Fan-

tastic Suite for piano and orchestra, with the composer himself playing the solo instrument. Mr. Schelling wrote this suite in 1905-07 and, in addition to being the same delightful music that it is today, it must have sounded rather modern then. It is fresh and attractive, exceedingly effective for the piano and orchestrated with a fine eye for color. There are four movements. The scherzo, which comes second, is pure delight; the third (slow) movement is a charming lyric duet between English horn and piano for the most part; and the final movement, which the composer calls a *Virginia Reel*, is founded on *Dixie*, *Old Folks at Home* (there is some clever counterpoint, the piano playing an idealized *Dixie* while the strings sing *Old Folks at Home*) and *Yankee Doodle*. All in all it is one of the most effective and attractive works for piano and orchestra heard here in a long time, never without a real tune, though never banal. Needless to say, Mr. Schelling played his part as well as it could be played, more than could be said for the orchestra, which was good on the whole, but would have come to a crash in the 5/4 trio of the scherzo if Mr. Schelling had not persisted in giving out, in an unmistakable manner, the rhythm, which Mr. Stransky and several of his men appeared entirely to have lost sight of.

The program began with the overture to the *Bartered Bride* by Mr. Stransky's countryman, Smetana; then came the New World symphony by another Czech, Anton Dvorak. It sounds very long and, after the first two movements, very trivial, especially when given the mere careless running-through that Mr. Stransky accorded it Thursday afternoon. Strauss' *Death and Transfiguration* ended the program.

SATURDAY, DECEMBER 30

## ERNEST HUTCHESON

Chopin, played with clarity and real artistic discrimination, is truly a joy forever. Ernest Hutcheson, pianist and interpreter par excellence, gave this rare pleasure to those who heard his Chopin program at Aeolian Hall, December 30. The outstanding qualities of his reading of Chopin were surety of touch and chaste pedalling (the desiderata of all Chopin playing). However, one did not think of technic in connection with his playing, so satisfying was it. There was a certain deliberateness of effect in his interpretation which was refreshing after the breathless hurly-burly of the usual Chopin recital. Mr. Hutcheson seemed actually to have time to enjoy every note; no feverish haste in cadenzas or mad ramping through intricate passages to establish a speed record. Mr. Hutcheson managed to preserve skilfully a rhapsodic, improvisatory style of playing which is the eternal essence of Chopin's charm.

His playing of the F major ballade was particularly masterful, his clean sweep of technic carrying all difficulties lightly before it and springing a limpid web of shining gossamer tone over this well-nigh threadbare fabric. He seemed more at home in the crystalline passage work of this and the prelude No. 23, than in the lugubrious mysticism of the C minor prelude, which opened the second group of the program. The depressing effect of the latter, however, was retrieved by the really fine emotional chastity which characterized his reading of the plaintive questioning of the B minor prelude and the even more masterly touch in the following one in A major. It was in the simpler, straightforward numbers such as these and the three mazurkas, which Mr. Hutcheson infused with real charm and piquant zest, rather than in the show pieces, that the art of composer and interpreter alike appeared at its best.

SUNDAY, DECEMBER 31

## SOCIETY OF THE FRIENDS OF MUSIC

The Society of the Friends of Music, at its second subscription concert of the season in Town Hall on Sunday afternoon, presented an entire Brahms program. During the past week, friends of Brahms were given an opportunity to hear works by their favorite composer at the pair of concerts of the New York Symphony Orchestra and at that of the Friends of Music. Both Mr. Damrosch and Mr. Bodanzky selected the *Serenade in D*, op. 11, as the leading orchestral number, the former omitting the second and third movements, while the latter played all but the fifth.

This concert opened with *Schicksalslied*, op. 54, for chorus and orchestra, which was followed by two songs (*Bratschenlieder*), *Gestillte Sehnsucht* and *Geistliches Wiegenlied*, sung by Mme. Charles Cahier, with viola obligato by Louis Bailly, and with Mr. Bodanzky at the piano. The *Serenade* was next heard, and the concert closed with the rhapsody, op. 53, for contralto solo, men's chorus and orchestra.

The work of the chorus proved to be the outstanding feature of the concert. This chorus, trained by Stephen S. Townsend, entitles the director to unusual praise for the excellent results revealed.

Deems Taylor, in the New York World, says regarding the program: "The chorus, although not large, had fine tonal quality (the male section was exceptionally good) and showed the results of Stephen Townsend's careful training, and the orchestra discoursed eloquently at Mr. Bodanzky's behest." The New York Tribune wrote: "The D major *Serenade*, op. 11, brought a lighter atmosphere. . . . In a performance that was vigorous, though unpolished, it seemed more appropriate to the smaller hall than to the depths of Carnegie," while W. J. Henderson, in the

(Continued on page 45)

Everything for the Singer at

# The HERBERT WITHERSPOON STUDIOS

MISS MINNIE LIPLICH, Secretary

44 West 86th Street, New York City

Telephone Schuyler 5889

MISS GRACE O'BRIEN, Assistant Secretary



# A Revelation of Piano Mastery Josef Lhevinne

IN HIS CARNEGIE HALL RECITAL

December 13, 1922

The remarkable art of Josef Lhevinne has grown notably in the years that have elapsed since his first appearance here, not only in the transcendent powers of his technic, but in the ripening of his interpretative powers. His performance leaves the impression on those who hear him that they have been put into close contact with the composers. Mr. Lhevinne's technical powers have been developed to such a pitch and have been refined and polished to such a degree that no technical difficulty any longer interposes any problem between the music and his performance of it. There is no visible effort in anything he does, and no attempt whatever to divert attention from the music itself to the manner in which it is played. His tone has always been remarkable for its richness, color and delicate gradation, and is remarkable for those qualities now.—Richard Aldrich in *New York Times*.

Josef Lhevinne, unequalled to my way of thinking as a master of keyboard mechanics, showed last night how technical accomplishments can be carried to a point so near perfection that they cease to amaze any listeners save those who thoroughly understand the secrets of the piano. It was beautiful playing, exquisitely euphonious and limpid, with never a moment of ponderous fortissimos to jar upon the nerves.—Max Smith in *New York American*.

There have been several experts in high speed among many pianists heard in recent weeks, but most of them were outdone, it seemed, by



Josef Lhevinne. The general impression was one of unusual brilliance, especially in the sparkling smoothness of his rapid runs. Brilliance and a clear, revealing manner characterized his performance.—*New York Tribune*.

One of the outstanding pianists of the present day, Mr. Lhevinne is recognized in this city as an artist who is opulently equipped in technical resources and in musical intelligence and poetic feeling.—*New York Herald*.

When Lhevinne plays rapid passages he opens a wonderland to the ear. When he produces a cadenza in sixteenths, the result is not a beaded line, but the fiery trail of a meteor across the skies, a nebulous but not a blurred streak.—*New York World*.

Mr. Lhevinne retains title to his place in the first rank of pianists. He remains an almost incredibly smooth, facile technician, a master on such easy terms with his keyboard that he is destined to be the cynosure of all student eyes and ears. Fine playing, continuously kept on a level of immaculateness, religiously shunning the spectacular, the novel, made it an evening of particular interest.—Gilbert Gabriel in the *New York Sun*.

It was in Bach and Chopin that Lhevinne is entitled to be placed in the first rank of pianists. His playing of the Bach-d'Albert prelude and Fugue in D minor was a simply astounding achievement. There is no other living pianist who could have done such marvelous stunts in the octave passages of this inconceivably difficult transcription. Lhevinne produced tonal climaxes that were really thrilling. A rare treat also was his playing of two Chopin Etudes. In the first of these were more of those astounding octaves in which this Russian excels all other pianists.—H. T. Finck in *New York Post*.

Mr. Lhevinne's performance was indeed spectacular. Whenever rapidity was required he gave speed plus, cadenzas were velvety smooth, and shadings delicate. A large audience showed its admiration for Mr. Lhevinne's artistry by enthusiastic applause.—Pitts Sanborn in *New York Globe*.

Management: LOUDON CHARLTON, Carnegie Hall, New York

STEINWAY PIANO

## MUSIC TEACHERS' CONVENTION

(Continued from page 5)

Benbow (Buffalo) that of the Committee on History of Music and Libraries; and Rossetter G. Cole that of the Community Music Committee. Leda Crawford Steele (Muskogee, Okla.) read a paper on Music Teaching Among the Blind, and Karl Eschmann (Granville, Ohio) one on the Sentence Structure of Modern Music. Comments on these papers and reports followed, and at the business meeting various practical suggestions were made and adopted.

## THURSDAY AFTERNOON.

Francis L. York, chairman, gave his report on American Music, followed by Old-Time Community Music, by W. J. Baltzell. Mr. Baltzell spoke of the pioneers, Woodbury, L. O. Emerson, Lowell Mason, C. C. Perkins, George F. Root, and H. R. Palmer; of these he personally knew Mr. Emerson, who, born in 1820, lived to be ninety-five years old. Arriving in Boston in 1841 with eight dollars, young Emerson managed to make a living and get a partial musical education, followed by the forming of a male quartet, which gave concerts and arranged musical conventions in Albany, Buffalo, Cleveland and Cincinnati, in which latter city one of the quartet settled. The Keene (N. H.) Musical Festival (still going) began at that time.

O. G. Sonneck, vice-president of the Schirmer firm, read a most interesting paper on The American Music Publisher and the American Composer. He denied that all American composers are geniuses who are neglected by wicked American publishers. Who, for patriotic propaganda, would class MacDowell, for instance, with Bach, Schumann, Franck or Debussy? With all admiration for Beach, Parker and others, they still can not be classed with Rubinstein or Raff. Of the modern Americans, Hadley, Mason, Huss, Carpenter and Whithorne are all fine composers, but can they claim superiority over European composers? Certainly there is no one in America to compare with Strauss or Ravel. All sense of proportion and humor is lost when one could expect a new country of 100,000,000 people to compete with an old country with four times as many inhabitants, and a hundred times as many composers. A concert of present-day American composers planned by the Composers' League for January 3 is thoroughly high classed, including works by Griffes, Loeffler and Gruenberg. Patriotic propaganda is wasted on infantile American works, because starting with the assumption that a good American who composes is a good American composer. The click of the cash register is not in the foreground with all American publishers; art songs and heart songs are not synonymous. The American public is not indifferent

to American composers, but the imbecilities and inanities inflicted on publishers is fearsome. We need trained composers, not an unmuzzled music writer; all music editors are hungry for originality and worth; publishers yearn for a new Cadman, MacDowell and Nevin. MacDowell's first American suite, composed when he was not twenty years old, is better than most present-day music. It is an absurd notion that a music editor must spend six hours examining a nocturne; one does not need to eat the entire omelet in order to get its taste! Obligations to the composer, and to the stockholders of a company as well, produce big problems for publishers. There is much over-production, in the hope that some of the many works will prove a hit. How many of those present have paid good money for the scores of American grand operas? (A dozen hands were raised). Publishing a work costs from \$500 to \$2,000, and often only 50 to 200 copies are sold; this is a disheartening state of things. Once in a while composer and publisher make a lot of money out of a song in semi-popular style, such as The End of a Perfect Day. Mr. Sonneck closed with the hope that the Juilliard Foundation would not only aid in publishing high class American music, but also, what is important, to produce it.

P. C. Lutkin (Evanston, Ill.) gave his talk on Better Hymn-Singing, starting with the statement that many organists and choirmasters took but little interest in hymn-tunes because they were not really interested in religion; others because of the poor musical quality of the hymns. Certain modern hymnals have tunes in them dating back 400 years; there must be something very solid about such tunes! Other hymnals contain at least 100 familiar hymns, which is a good proportion. A certain composer said he would rather write a symphony than a hymn-tune, for it takes a definite artistic knack to compose the latter. A young minister said he "wished he had had more hymnology and less Greek." He quoted standard hymn-texts, and the absolute wickedness of playing them to other tunes. He spoke of "the wretched American self-consciousness," and said every one has it. Congregational singing is an act of worship, and a congregation should be taught to sing. His talk was extremely interesting, leaving but little time to W. H. Humiston's talk on The Function of the Music Critic as Interpreter to the Public. Though the youngest critic in point of service (only two months on the Brooklyn Eagle) he had certain definite opinions. One must recognize the sincere artist in contradistinction to the non-sincere. It is not the function of the critic to teach the artist, but rather to teach the public proper appreciation. After all, musical criticism only expresses personal opinions; no critic is free from prejudice, either for or against. One of his most difficult duties was in acting as judge at Peterborough, (Continued on page 37)

## WHERE THEY ARE TO BE

From January 4 to January 18

- Alcock, Merle:**  
Troy, N. Y., Jan. 10.
- Balas, Clarice:**  
Cleveland, Ohio, Jan. 5.
- Barclay, John:**  
Middletown, Conn., Jan. 11.
- Calvé, Emma:**  
Long Beach, Cal., Jan. 4.  
Los Angeles, Cal., Jan. 6, 9.  
San Francisco, Cal., Jan. 14.
- Chaliapin, Fedor:**  
Wheeling, W. Va., Jan. 4.  
Cleveland, Ohio, Jan. 7.  
Cincinnati, Ohio, Jan. 9.  
Milwaukee, Wis., Jan. 12.  
Chicago, Ill., Jan. 14.
- Claussen, Julia:**  
Reading, Pa., Jan. 4.
- Cortot, Alfred:**  
Washington, D. C., Jan. 4.  
Chicago, Ill., Jan. 7.  
Cedar Rapids, Iowa, Jan. 9.  
Kenosha, Wis., Jan. 12.  
Davenport, Iowa, Jan. 18.
- Cottlow, Augusta:**  
Sandusky, Ohio, Jan. 8.
- Crooks, Richard:**  
Port Chester, N. Y., Jan. 4.  
Baltimore, Md., Jan. 16.
- D'Alvarez, Marguerite:**  
Washington, D. C., Jan. 5.
- Dobkin, Dmitry:**  
Toronto, Canada, Jan. 4.
- Dux, Claire:**  
Jacksonville, Fla., Jan. 8.  
Philadelphia, Pa., Jan. 11.
- Farrar, Geraldine:**  
Providence, R. I., Jan. 7.  
New Haven, Conn., Jan. 8.  
Lowell, Mass., Jan. 12.  
Lynn, Mass., Jan. 14.
- Flonzaley Quartet:**  
Detroit, Mich., Jan. 4.  
St. Louis, Mo., Jan. 6.  
Chicago, Ill., Jan. 7.  
Buffalo, N. Y., Jan. 8.  
Cleveland, Ohio, Jan. 9.  
Niagara Falls, N. Y., Jan. 10.  
Geneva, N. Y., Jan. 11.  
Ithaca, N. Y., Jan. 13.  
Aurora, N. Y., Jan. 13.  
Philadelphia, Pa., Jan. 14.  
Boston, Mass., Jan. 18.
- Gerardy, Jean:**  
Pittsburgh, Pa., Jan. 4.
- Gerhardt, Elena:**  
Chicago, Ill., Jan. 7.  
Peoria, Ill., Jan. 10.
- Hackett, Arthur:**  
St. Louis, Mo., Jan. 11.
- Hess, Myra:**  
Troy, N. Y., Jan. 10.  
Chambersburg, Pa., Jan. 13.  
Cumberland, Md., Jan. 15.  
Harrisburg, Pa., Jan. 17.
- Howell, Dicie:**  
Oxford, Ohio, Jan. 12.
- Hinshaw's Coss Fan Tutte Company:**  
Erie, Pa., Jan. 9.  
Bethlehem, Pa., Jan. 10.  
Greenville, S. C., Jan. 11.  
Asheville, N. C., Jan. 12.  
Marville, Tenn., Jan. 13.  
Atlanta, Ga., Jan. 15.  
Savannah, Ga., Jan. 17.  
Jacksonville, Fla., Jan. 18.
- Hinshaw's Cox and Box Co.:**  
Ruston, La., Jan. 4.  
Lake Charles, La., Jan. 6.  
Beaumont, Texas, Jan. 8.  
Huntsville, Texas, Jan. 9.  
San Antonio, Texas, Jan. 10.  
Denton, Texas, Jan. 11.  
Denison, Texas, Jan. 12.  
Durant, Okla., Jan. 13.  
Oklahoma City, Okla., Jan. 15.  
Chickasha, Okla., Jan. 16.  
Guthrie, Okla., Jan. 17.  
Clinton, Okla., Jan. 18.
- Hinshaw's Impresario Co.:**  
Longmeadow, Mass., Jan. 5.  
Elizabeth, N. J., Jan. 8.  
Shamokin, Pa., Jan. 9.  
Englewood, N. J., Jan. 10.  
Indiana, Pa., Jan. 11.  
New Brunswick, N. J., Jan. 12.  
Indianapolis, Ind., Jan. 15.  
Lorain, Ohio, Jan. 16.  
Rochester, N. Y., Jan. 17.
- Karle, Theo:**  
Lansing, Mich., Jan. 9.
- Kindler, Hans:**  
Philadelphia, Pa., Jan. 8.  
Chambersburg, Pa., Jan. 9.
- Konecny, Josef:**  
Rawlins, Wis., Jan. 4.  
Rock Springs, Wyo., Jan. 5.  
Evanston, Wyo., Jan. 8.  
Ogden, Utah, Jan. 10.  
Brigham City, Utah, Jan. 11.  
Logan, Utah, Jan. 12.  
Preston, Idaho, Jan. 15.  
Salt Lake City, Utah, Jan. 16.
- Kouns, Nellie:**  
Binghamton, N. Y., Jan. 12.  
Summit, N. J., Jan. 16.
- Kouns, Sara:**  
Binghamton, N. Y., Jan. 12.  
Summit, N. J., Jan. 16.
- Kruse, Leone:**  
Chicago, Ill., Jan. 7.  
Northfield, Minn., Jan. 12.  
Minneapolis, Minn., Jan. 14.
- Land, Harold:**  
Yonkers, N. Y., Jan. 11.
- Letz Quartet:**  
New London, Conn., Jan. 15.  
Scranton, Pa., Jan. 16.  
Madenville, Pa., Jan. 18.
- Levitzi, Mischa:**  
Cleveland, Ohio, Jan. 4, 6.  
Muncie, Ind., Jan. 8.  
Peoria, Ill., Jan. 10.  
Buffalo, N. Y., Jan. 16.
- Maier, Guy:**  
Grand Rapids, Mich., Jan. 5.  
Cincinnati, Ohio, Jan. 8.  
Chicago, Ill., Jan. 9.  
Logansport, Ind., Jan. 10.  
Janesville, Wis., Jan. 12.  
Paterson, N. J., Jan. 18.
- Manen, Juan:**  
Boston, Mass., Jan. 4.
- Meisle, Kathryn:**  
Manchester, N. H., Jan. 12.  
Detroit, Mich., Jan. 14.  
Ann Arbor, Mich., Jan. 15.
- Middleton, Arthur:**  
Oakland, Cal., Jan. 4.  
Medford, Ore., Jan. 5.  
Tacoma, Wash., Jan. 10.  
Pullman, Wash., Jan. 12.  
Lewiston, Mont., Jan. 15.  
Cheyenne, Wyo., Jan. 18.
- Moiseiwitch, Benno:**  
Pittsburgh, Pa., Jan. 4.
- Moore, Hazel:**  
New Bedford, Mass., Jan. 11.
- Ney, Elly:**  
Providence, R. I., Jan. 12.
- Onegin, Sigrid:**  
Minneapolis, Minn., Jan. 9.  
Chicago, Ill., Jan. 12.  
Omaha, Neb., Jan. 17.
- Paderewski, Ignace:**  
Cleveland, Ohio, Jan. 5.  
Ann Arbor, Mich., Jan. 8.  
Detroit, Mich., Jan. 9.  
Pittsburgh, Pa., Jan. 11.  
Erie, Pa., Jan. 13.  
Milwaukee, Wis., Jan. 15.  
Minneapolis, Minn., Jan. 17.  
St. Paul, Minn., Jan. 18.
- Pattison, Lee:**  
Grand Rapids, Mich., Jan. 5.  
Cincinnati, Ohio, Jan. 8.  
Chicago, Ill., Jan. 9.  
Logansport, Ind., Jan. 10.  
Janesville, Wis., Jan. 12.  
Paterson, N. J., Jan. 18.
- Petrauskas, Mikas:**  
New Britain, Conn., Jan. 5.  
New Haven, Conn., Jan. 6.  
Bridgeport, Conn., Jan. 7.  
Brooklyn, N. Y., Jan. 9.  
Newark, N. J., Jan. 10.  
Philadelphia, Pa., Jan. 11.  
Baltimore, Md., Jan. 12.  
Rochester, N. Y., Jan. 14.  
Cleveland, Ohio, Jan. 16.  
Detroit, Mich., Jan. 17.  
Grand Rapids, Mich., Jan. 18.
- Philadelphia Orchestra:**  
Pittsburgh, Pa., Jan. 12-13.
- Rachmaninoff, Sergei:**  
Havana, Cuba, Jan. 6, 9.  
Miami, Fla., Jan. 11.  
Charleston, S. C., Jan. 14.  
Daytona Beach, Fla., Jan. 15.
- St. Denis, Ruth:**  
Erie, Pa., Jan. 4.  
Rutland, Vt., Jan. 5.  
Burlington, Vt., Jan. 6.  
Manchester, N. H., Jan. 8.  
New London, Conn., Jan. 9.  
Lowell, Mass., Jan. 10.  
Worcester, Mass., Jan. 11.  
Pittsfield, Mass., Jan. 12.  
Portland, Me., Jan. 13.  
Poughkeepsie, N. Y., Jan. 15.  
Boston, Mass., Jan. 17.  
Philadelphia, Pa., Jan. 18.
- Samaroff, Olga:**  
Brooklyn, N. Y., Jan. 5.  
New Haven, Conn., Jan. 14.  
Washington, D. C., Jan. 16.
- Schelling, Ernest:**  
Atlanta, Ga., Jan. 4.
- Shawn, Ted:**  
Erie, Pa., Jan. 4.  
Rutland, Vt., Jan. 5.  
Burlington, Vt., Jan. 6.  
Manchester, N. H., Jan. 8.  
New London, Conn., Jan. 9.  
Lowell, Mass., Jan. 10.  
Worcester, Mass., Jan. 11.  
Pittsfield, Mass., Jan. 12.  
Portland, Me., Jan. 13.  
Poughkeepsie, N. Y., Jan. 15.  
Boston, Mass., Jan. 17.  
Philadelphia, Pa., Jan. 18.
- Telmany, Emil:**  
Grand Forks, N. D., Jan. 5.  
Winnipeg, Can., Jan. 8.
- Thibaud, Jacques:**  
Rochester, N. Y., Jan. 10.  
Danbury, Conn., Jan. 13.

## Denishawn Dancers Popular in College Towns

On Monday evening, January 15, the students of Vassar College in Poughkeepsie, N. Y., will have an opportunity to attend a performance of Ruth St. Denis, Ted Shawn and the Denishawn Dancers. An engagement has just been closed by their manager, Daniel Mayer, for an appearance in that city at the Poughkeepsie Theater. This engagement will be one of a dozen or more in college towns and, incidentally, brings the total of January engagements to twenty-nine, the fullest month of the tour so far.

## Second Levitzki Recital Here

Mischa Levitzki will return from the Middle West for his second and last New York recital of the season at Carnegie Hall on January 24.

## COPYRIGHTED RECORD OF The Method of Scientific Voice Culture KNOWN AS THE BENCHELEY SYSTEM OF VOCAL STUDY

OUTLINED BY CHARLES J. TRAXLER, Minneapolis Attorney

Apropos recent articles published in various musical journals, descriptive of so called new methods of voice culture, the founder of the method herein described calls attention to the letter of Charles J. Traxler, Minneapolis attorney, published by the Editor of the Minneapolis Times, FEBRUARY 25, 1917.

An extract from this letter (referring to an article inserted in the advertising section of a current magazine) reads as follows:

"That portion of the article treating of 'Rational Tone Production,' and the method therein described, suggest distinctive features of the Bencheley Method of Voice Development. On reading the article I recalled a manuscript which was brought to my office for the purpose of taking the preliminary steps for copyrighting the same. This manuscript was a type-written treatise on the application of physiological laws relating to voice production. I am permitted to quote a few paragraphs from the introductory chapter, which show something of the nature and scope of the work. The system of voice training presented in this treatise is founded on principles manifested in nature's law of development. This method—physiologically considered—has distinctive points of value. First, in a motive of tone production free from an unnatural or perverted use of voice producing factors. Second, in a method of voice action uniform in motive throughout the entire compass of the voice. In the application of this method there is no suggestion of what is termed 'breaks' or so called 'registers' in the voice. The author has arranged a system of technical practice for the demonstration of this method and has formulated this method of voice culture by combining these with other distinctive features that have proved of practical value."

"It is not the purpose of this article to give a detailed description of the Bencheley Method, but to call attention to the fact that points of special advantage relating to the culture of the voice mentioned in the article (referred to) are distinctive features of the Bencheley Method, and have been practically demonstrated by the author."

(Signed) C. J. Traxler.

\*Mistatements concerning this method are noted and referred to legal authorities in charge of the interests of the author.

VOICE EXPANSION—FROM SPEECH TO SINGING  
Extract from an article written for, and published by the MUSICAL COURIER, JANUARY 25, 1917.

"Considered from the point of view (previously) described automatic voice action is the natural motive in speech. It is also the legitimate motive in development of expansion of the voice as used in singing as differentiated from the arbitrary use of the vocal mechanism by force of will." (Reprint of this article in full included in copyrighted records of the Bencheley Method of Voice Development.)

## BREATH PRESSURE

Extract from "Interviews and Some Other Views" published and distributed by the founder of this method.—DECEMBER, 1918.

"The importance of deep breathing is emphasized by other than vocal consideration. Tone development,

however, by the method of vocal exercise designed for specific technical practice in the author's studio teaching, is maintained by a different process from that of current methods of voice training. Breath pressure as required to sustain the developed singing voice is an aggressive factor in a process amply sustained by a relatively passive action of respiratory muscles."

## BREATH PRESSURE

"The higher activities of voluntary breathing muscles and voluntary vocal muscles are aggressive factors in this process (previously described). This system of voice training introduced at a date (New York and Brooklyn) when traditional methods of vocalization (originally designed for the exercise and artistic training of exceptional voices of the Latin races) were considered infallible and as authoritative as the law of the Medes and Persians—is now advertised from its original and legitimate source."—Minneapolis Journal, MARCH 28, 1920.

"The system of technical practice identified with the original teaching of this method, as formulated by the author, includes a motive of vocal exercise, similar in movement to the swinging (alternating) motive of physical exercise which directly applies to muscular development, as in the raising and lowering of the forearm. The effect of the swinging movement of two tones alternately used (soft tone practice) is entirely different from that obtained by scale practice, as the former is an application of the motive of physical exercise employed in gymnasiums for the strengthening with increased development of muscles."—Musical America, FALL ISSUE, OCTOBER, 1920.

Energy of the will may be coercive, or it may be relatively passive in effect according to the intent. Passive mental forces and involuntary breathing are sympathetically related to the process of tone development (described) which in accordance with the natural developing process—progresses on the line of least resistances as nature reduces to the minimum the amount of energy required to maintain this process. Integrant findings of this method are described in manuscripts previously published (copyrighted) and in The Musician, 1911 and 1918. Reprint of programs (pupils' recitals given in New York City after two years of study with the founder of this method) is now included in distributed literature.

Scores of students from Maine to San Diego, Cal., who have studied with the founder of this simplified method (designed for personal use) who had no incentive or desire to take up professional work, have achieved the purpose for which they studied—to sing with technical skill and artistic interpretation for their own pleasure. Intelligent students readily appreciate that the basic truths of vocal science find expression in the use of the vocal mechanism which is in direct correspondence with physiological law. They also readily learn that vocal science and vocal art are distinct branches of vocal study.

## The Bencheley System of Vocal Study

"Previous to the introduction of this system in Brooklyn and New York, no writer on vocal science had described voice development from the point of view advanced by the founder of this method, in articles published in various musical journals. These articles include an analysis of voice action which prefigures the application of this method—now advertised from its original and legitimate source."—From the Musical Section, New York Tribune, October 29, 1922.

MARIE BUCKLIN BENCHELEY

Minneapolis, Minn., 1107 Harmon Place



# A YEAR IN ADVANCE Season 1923-24 NOW BOOKING



Photo by Arnold Genthe

## THELMA GIVEN

### Violinist

"A fascinating player."—*Columbus (Ohio) State Journal*.

"A mistress of her instrument."—*St. Louis Globe-Democrat*.

"Thelma Given charmed a large audience. Her playing was of the highest standard, distinguished by original interpretations and a daring that was not afraid to venture in the face of tradition."—*Washington Star*.

"Thelma Given is a live wire."—*James Gibbons Huneker*.

#### Four Pacific Coast Clippings of Ros in Recital

"Enrique Ros displayed the touch and technique of a master, playing in a manner that reminded one of Cortot, and was declared by some to be now the equal of that famous pianist."

"Ros showed the touch and finish of a master. His shading, which was delicate and exquisite in the extreme, reminds one of Cortot."

"So much did Ros please that one encore would not suffice and he was obliged to add both the 'Chopin D flat' and 'March Militaire' at the end, the audience remaining standing!"

"In a word the playing of Ros stamped him unquestionably as a master. In technique and artistic feeling he was splendidly impressive."

## ENRIQUE ROS

### Cuban Pianist

Ros with Ysaie and the Cincinnati Symphony Orchestra at Dayton

"Victory Theater was crowded last night for the third performance of the Cincinnati Symphony Orchestra, in Dayton this season under Ysaie. Climaxing the evening's offerings was the soloist, Enrique Ros, that young Cuban pianist, whose performance of the Schumann 'Concerto for Piano in A Minor,' brought honors to himself and praise to the orchestra in the accompanying role."

"New personalities, always interesting, new artists, even more so, Mr. Ros fascinated, won and held the admiration of his hearers in his initial appearance in Dayton last night. Slight of figure, the power manifested in the first movement of the concerto seemed entirely in contrast to his person."

"It was none the less convincing for that fact, however. Through the whole performance it was Enrique Ros quite as much as the remarkable art of the man that charmed. At one moment, his interpretation of andante passages such as the 'Intermezzo' held, seemed his forte, while at the conclusion the 'Allegro Vivace' brought a second display of strength and a whirlwind of technical mastery that stamped him equally as a master in that phase of art."

STEINWAY PIANO



Photo by John Weiss

## CAVALLERIA RUSTICANA



With noteworthy cast, chorus, orchestra and full scenic production, preceded by Pantomimic Ballet and Divertissement.

"The President's wife was accompanied by the wives of the cabinet ministers in her box at the opera which opened the Arthur Smith series at the National Theater. Mr. Foster's presentation of opera is a yearly pleasure to Washingtonians."—From the *Washington Post*.

#### ASSOCIATES:

Hugh Chilvers  
L. W. Betts  
E. W. Kingsbery

### KINGSBERY FOSTER MANAGEMENT

66 W. 38th Street, N. Y. C.

Twelfth Season  
1923-24

### Alexander Gunn, Pianist, Wins England's Praise.

The London Times and the Pall Mall Gazette used such phrases as "fine performance, full of fire" and "quality in his playing," and the Daily Telegraph and The Lady said commendatory things (as may be seen in the appended excerpts), in comment on Alexander Gunn's recital in Wig-



Apeda Photo

ALEXANDER GUNN

more Hall, London, October 10 of this year. Mr. Gunn has since then returned to America, and will be heard in important concerts. The notices follow:

Alexander Gunn . . . showed great versatility in a program of varied interest and some originality. When he came to Ravel's Sonata he upset a slightly unfavorable estimate I had formed of his playing by a remarkably fine performance full of musical insight and temperamental fire. If this is the real Gunn, I felt he is a great Gunn. . . . That his fine playing of Ravel was no accident, due to a special affinity with Ravel's music, was proved by another great performance in Chopin's nocturne in C sharp minor. His work in a Liszt transcription of Wagner and some slight pieces by Grovlez and de Falla showed a sound technic.—The Lady, London.

This young artist has plenty of technical resource and a good touch.—London Daily Telegraph.

American Pianist—Example Set to English Performers (heading). There was one point in which Mr. Alexander Gunn, the pianist, who appeared at the Wigmore Hall yesterday afternoon, set our own performers an example. It was that, being an American, he boldly opened his recital with a strong group by the American composer, MacDowell. . . . Mr. Gunn raised hopes by his playing of some of MacDowell's Sea Pieces, which was broad and sincere. . . . There was quality in Mr. Gunn's playing, and one recalls with pleasure the distinction of those MacDowell pieces.—Pall Mall Gazette.

Alexander Gunn showed . . . an agreeable touch and a sound conception of what he was playing. The last movement of Ravel's Sonata was a fine performance, full of fire, but tempered with good sense, possibly a little hard at moments, though this had its use in tending to clearness. A nocturne of Chopin was noticeable for a wealth of rich, sustained tone.—London Times.

### A Son to Dr. and Mrs. J. W. Amey

On November 14 a son was born to the well known coloratura soprano, Grace Hoffman, in private life Mrs.

J. W. Amey. The name of the child is Frank Lowell Amey. Grace Hoffman is very popular on the concert platform and is looking forward to many future appearances.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

### JAPANESE COMPOSER.

"Can you give me information about a Japanese composer of music, if there is such a one? Does he compose music like the European, or is it distinctly Japanese? That is something like the Chinese, is it not?—what sounds to Americans like a horrible discord? I heard a Chinese band once at a funeral, but that was sufficient to deter me from caring to hear any more like it."

There is a Japanese composer, Kosak Yamada, who is conductor of the Philharmonic Society of Tokio, Japan. He was educated, however, in Germany, and his music is not written in the Japanese style, although many of the pieces have Japanese names, naturally. He has written for the piano, as well as a number of songs and larger works. Quite a number of well known musicians have appeared in Japan during the past few years, so the Japanese have had an opportunity to become acquainted with foreign music. The appearance of Japanese in opera is also another proof of what we, from our standpoint, might call an advance in the art.

### EVENING SCHOOLS.

"I should like to have a little information about evening schools in New York City where they teach music. How long a term is there, must one pass any sort of examination, and is attendance compulsory after entering the school?"

Music is taught in the evening high schools of New York, but students should register at the beginning of the term, which is in September. No new pupils will be admitted to a class that has been in session twenty evenings unless, in the judgment of the principal, such admission will not interfere with the progress of the class. There is an examination for entrance to any of the classes, music as well as any other, as these evening schools are intended for those who have graduated from elementary schools or have an equivalent education. The course lasts about twenty weeks.

### SMALL LIBRARY.

"As I am a graduate in piano, and have made quite a successful first appearance, I am now more ambitious than ever to continue my work, and also to read and know something more about music than I do at the present moment. With that end in view, could you give me the names of some books that I could make the beginning of a small library, to which I could add as time went on?"

A similar request was received more than a year ago and a list of books suggested for the purpose of founding a small and instructive library. Of course it is taken for granted that these books will be read and studied in order to help you toward a more comprehensive knowledge of your subject. Dunstan, Cyclopedic Dictionary of Music and Musicians; Upton, Standard Symphonies and Their Meaning; Pratt, History of Music; Tapper-Goetschius, History of Music; Montague-Nathan, History of Russian Music. There are many others by foreign writers on the subject. If you want to study appreciation of music, there are also several books published in this country: O. Ditson & Co., Boston—Music Appreciation, by Clarence Hamilton; Arthur P. Schmidt, Boston—Music as an Art and a Language, Walter R. Spalding; Thos. Whitney Surette and D. G. Mason, The Appreciation of Music, published by H. W. Gray Co., New York City. Any publisher will be glad to send you catalogues, but the above will do for a beginning.

### ON APPROVAL.

"Will you be kind enough to tell me if any of the music houses send music out on approval. I live away from a large center where I could go in to look over the music for myself, and it is not easy to select from a catalogue. I like to see the pieces before buying them, as I do not want any music unsuitable for my work. I have heard that some of the publishers will send a number of songs or instrumental pieces for a teacher to select from. Can you tell me if that is so, and also on what conditions the music is sent?"

The Information Bureau has just received from J. Fischer & Bro., Eighth street and Fourth avenue, New York City, a circular on this subject, so that is one firm that sends on approval, and it is probably true that all music houses do the same. There do not seem to be many conditions attached to this service. A request for prompt return of pieces not required, accurate information as to

the style of music wanted, or other details that will help the publisher to select the requisite music, are conditions that naturally suggest themselves to the purchaser. Many catalogues have a few bars of the music advertised, which is not only a help in selecting from a list, but is also interesting to those who delight in trying pieces. Standard works are easy to decide upon, but it is the enormous quantity of new compositions that make the trouble of knowing what to buy and what not to buy.

### BEGGAR'S OPERA.

"Did a company ever come over here from England to play The Beggar's Opera, and if so did they ever play in New York? Is it still in existence?"

Yes, a company came from England and played in New York, at the Greenwich Village Theater, but the opera was not a success in this city for some reason or other. Our impression is that the company afterward made a success in Canada and is back there for a second tour this season.

### OLD OPERAS.

"Why do they never play some of the old operas here in New York, such as Maritana and others of that class? Probably the reason is that they would not suit the public today, but it would be a pleasure to hear some of them once more."

You have probably guessed the reason of old operas not being sung; the public does not care much for what is styled old-fashioned opera. They seem to belong to another generation. The usual manager tries to give the public what it wants and does not try experiments. It is too expensive. In London they have had a season at the "Old Vic" when several of the old operas have been sung. The public showed appreciation by crowding the theater nightly and the season lasted several weeks. Maritana was one of the operas sung, and a private letter spoke of its being a pleasure to hear that old favorite well sung, with a number of the arias encored. One of the numbers received a double encore—but then London is not so critical, perhaps, as New York. A favorite singer will receive tremendous applause when the voice is quite gone. Once a favorite there, always a favorite.

### Friedman Appraises American Future.

Ignaz Friedman, the Polish concert pianist, arrived in New York on the Olympic, December 20, for his second season in America. Seen at the dock, Mr. Friedman was full of enthusiasm and talk. "You cannot imagine," said he, "the emotions with which a musician returns to America. America has won leadership in industry and commerce. It is duplicating that achievement when it comes to things musical. To one born and trained in the atmosphere of Continental Europe, with its traditions reaching so deeply into the past, there is something of a strengthening, tonic effect in breathing the spirit of your land again."

"America today has the best orchestras in the world. The best artists of the world are found in America. They are not for the most part native Americans, but the appreciation of good music among increasing numbers of American people is growing so sincere and genuine that the best artists of the world are attracted here. It is here that they are best understood. Their art reaches its greatest heights here because their audiences are becoming the most intelligent here, and true appreciation surely is an important



IGNAZ FRIEDMAN

factor in making good art greater. That is why your opera houses and symphony halls present the best voices, the best instrumentalists the world is producing.

"In fifteen to twenty years, I feel safe in predicting that America will be producing the best native artists. This is not a chance hazard. It is not said lightly. I seriously believe that, if America continues its genuine absorption in the best music, one tangible result in the next twenty years will be the development of the world's finest voices, the world's finest masters of musical expression in every medium."

The pianist's first appearance here this season is scheduled for the afternoon of January 13, at Aeolian Hall.

### Lovette Students in Recital

Washington, D. C., December 23.—The Lovette students' recital held at Fairmont Seminary recently in honor of the students of that institution proved to be of a rather unusual standard. The program presented was as follows: First movement of sonata in E minor (Greig), Romance (Sibelius), prelude in C minor (Rachmaninoff), played by Mary Ruth Matthews; three Chopin preludes, Papillons (Rosenthal), and scherzo (Leginska), by Gladys Hillyer, and Fantasia in C major (Haydn) Sonata 1 2 3 del Petrarca (Liszt) Valse Caprice (Strauss-Tausig), given by Zelma Brown. To quote from the Washington Star: "These young artists showed talent of a high order, displaying splendid technic and interpretative qualities." E. T.

### Cortot En Route for the Coast.

Alfred Cortot is booked for an extensive series of appearances on the Coast. He will give many recitals en route, beginning at Chicago, January 7. Two days later he will play at Cedar Rapids; 12, Menasha; 15, Davenport, and 18, Winnipeg.

## Of Great Interest



to  
**Educators  
and  
Music Students**

## AMERICAN ACADEMIC SERIES

A MODERN SERIES OF EDUCATIONAL WORKS BY QUALIFIED WRITERS

- |   |   |
|---|---|
| No. 1. BUSCH, CARL. Melodic Suite<br>6 easy Violin Solos for Violin<br>and Piano . . . . . \$1.00 | No. 7. GROLLE, JOHN. Rhythmic-<br>Melodic Violin Method, for Be-<br>ginners . . . . . \$1.00  |
| No. 2. BYTOVETZSKI, PAVEL S.<br>Double Stopping for the Violin 1.25                               | No. 8. CALLENDER, ROMAINE. The<br>First Year of Pianoforte Study 1.25   |
| No. 3. STOEVIING, PAUL. Right Arm<br>Gymnastics for Violin . . . . . 1.50                         | No. 9. HOLMES, REBECCA WILDER.<br>Progressive Scale and Chord<br>Studies, for the Violin (with<br>rules for 3 Octave Scale finger-<br>ing by Dr. Jos. Joachim) . . . . . 1.00 |
| No. 4. SEYMOUR, DOROTHY H. A<br>collection of Folk Tunes for<br>Piano . . . . . .75               | No. 10. PRAHL, EARL VICTOR. A<br>Second Piano Book. Old Tunes<br>for Young Pianists . . . . . .75   |
| No. 5. BLOCH, ALEXANDER. Finger<br>Strengthening Exercises for the<br>Violin . . . . . .75        | No. 11. MALKIN, JACQUES. Scale Ex-<br>ercises for Violinists for Perfect<br>Control of the Left and Right<br>Hand . . . . . 1.25  |
| No. 6. PRAHL, EARL VICTOR. A<br>First Piano Book. Old Tunes for<br>Young Pianists . . . . . .75   |   |

Order from your local dealer

CARL FISCHER Cooper Square New York 380-382 Boston 430-432 Chicago  
Boylston St. S. Wabash Ave.



ANOTHER

**5,000**

MUSIC-LOVERS

CROWD DENVER CITY AUDITORIUM TO HEAR

# MACBETH

COLORATURA SOPRANO

CHICAGO OPERA ASSOCIATION

## DELIGHTS THROG WITH MELODY

"Like a princess from the pages of a fairy tale Macbeth came to sing. She captivated her audience from the first with her spontaneity, winsome manner and dulcet tones. A golden flood of notes, pure, clear and delicately lovely like the warbling of a lark that cannot help but sing."—Lucille Stubbs, in the *Rocky Mountain News*.



As Gilda in "Rigoletto,"  
one of her favorite roles

## MACBETH MAGNETIC AND CHARMING

"Charmed by her personality as well as her voice the audience demanded encores which Miss Macbeth was both generous and gracious in granting. The appeal of her artistic performance was always intensified by her magnetic and unaffected stage presence."

—Cynthia Grey, in the  
*Denver Express*.

### WESTERN UNION TELEGRAM

DENVER COL NOV 11 1922

NATIONAL CONCERTS 1451 BROADWAY NEW YORK N Y

THOUSANDS THAT CROWDED MUNICIPAL AUDITORIUM TO OVERFLOWING LAST NIGHT NOT ONLY THRILLED BUT ENRaptured WITH EXQUISITE SINGING OF MACBETH. CONCERT WAS UNIVERSALLY CONCEDED ONE OF MOST ARTISTIC AND PLEASING EVER GIVEN IN DENVER. MISS MACBETH COMPLETELY WON HER AUDIENCE AGAIN AND AGAIN GRACIOUSLY RESPONDING TO ENCORES.

H. B. SMITH

Management: NATIONAL CONCERTS, Inc., (SAMUEL GENEEN, Pres.,) 1451 Broadway, New York, N. Y.

## THE MUSICAL ASPECTS OF THE COMMUNITY MUSIC MOVEMENT

[The following excerpts are from a paper read at the New York meeting of the Music Teachers' National Association, December 27-29, by Peter W. Dykema, professor of music, University of Wisconsin, Madison, Wis.—The Editor.]

### WHAT IS COMMUNITY MUSIC?

Is the much discussed community music movement of the past decade anything new, or is it merely a revival or a masquerading of old developments? It would indeed be strange if all this acclaim had been given to an old, possibly forgotten aspect of music. Community music is old and it is new; the material is old, the application is new. Theoretically speaking, there may be nothing new under the sun, but, practically, the world, or at least those of us who live in the world, are constantly meeting new experiences. The historian may tell us that the community music idea of the past decade is merely a revival of conditions which have prevailed several times before, but the person who is interested in the development of America today sees something new. Newness is more a question of experience and interpretation than of lack of previous occurrence. In a country which, during the past ten years, has witnessed the marvelous developments of the automobile, wireless, and radio—to cite only three of the influences which have caused all of our population to rub elbows as they never have before—it is hard to believe that we have no new conditions in the history of civilization. Likewise students of musical history may speak of the folk singing of the olden days; of the spread of instrumental proficiency in many foreign countries; of the remarkable knowledge of the classics which even the working folk over there have; and still they cannot convince us in America that our wave of community music is merely endeavoring to bring about conditions here which have long obtained over there.

### MORE PEOPLE MORE DEEPLY AFFECTED.

Community music is a term which, like most other phrases, is growing into its full meaning. It is by no means the same now as it was during the war period, and I doubt whether in the minds of the majority of musicians it will be the same ten years from now as it is now. Whatever may be the ultimate definition, it seems now that two ideas will need recognition, first, the mass element—the including of larger numbers of people—and, secondly, the social element—the definite attempt to use music as a social force. With the latter idea we may compare the larger leisure-time movement. While man has always had leisure time, it is only recently, with the great industrial developments, that the guaranteeing of leisure time and the study of the proper use of it has become a great social problem. The Community Music movement means that more of the people are to be more deeply affected by this art. The question of the kind of music to be used is not now discussed; in the course of this paper several pertinent remarks will be made. However, the developments of the past few years have indicated that this movement will probably place no limitations on the development of music as an art. Even the best of music may be used, providing only that adequate social significance results from its use. To indicate the persistence of the mass idea in all community music endeavors, we may note four examples. The Commission on Training Camp Activities, for instance, was interested in reaching every man in the service. The National Federation of Music Clubs and its community music endeavors are primarily concerned with affecting every woman. The Music Supervisors' National Conference with its collection of community songs (going successively through the eighteen in 1915, the fifty-five in 1917, the twice fifty-five in 1919, and now in January, 1923, the twice fifty-five community songs, Number Two). Finally, we have such civic organizations as Community Service, aiming by the correlation of various organizations to make music a more vital force in the community.

### COMMUNITY MUSIC IN ACTUALITY.

A glance at the activities of the music bureau of Community Service may help to make concrete some of the above general statements. We are immediately impressed with the falsity of the frequent conception that community singing and community music are synonymous terms. It is evident that the former is only one section of the large field covered by the other. The Bureau of Community Music

includes within its scope community singing both from song leaflets giving words alone and pamphlets with words and music such as the Twice Fifty-five Community Songs; training of volunteer song-leaders to conduct singing at countless formal and informal occasions; stimulating and developing of choral societies, giving of plays with music, minstrel shows, cantatas, and operas, light and heavy; assisting in the formation and perpetuation of bands and orchestras both in schools and in the community at large; inaugurating of work in music appreciation, especially through the instrumentality of the music memory contest; encouraging of communities to establish concert courses; installation of classes in instrumental music both in the schools and outside. Moreover, this bureau gives much help along various other musical lines, largely through correspondence.

### THE SOCIOLOGIST'S STANDARD.

It is worth while, as a means of establishing perspective, to inquire why music is included on the program of an organization like Community Service. One of their leaders who is recognized as an adequate interpreter of their musical activities has frequently made statements such as the following: Community Service is not interested in any of its activities merely for their own sake, but simply for what they will contribute toward the social program of making happier and more efficient citizens. Their advocacy of games, sports, drama, public forums, and the other items of their program is based on the belief that all of these are important aids to developing the kind of citizens America needs. Community Service holds no brief for music. If the organization felt that greater value could be obtained by spreading the practice of taking snuff, rubbing noses, using kerosene for perfume, walking backwards, or reciting the alphabet in concert, it would be perfectly willing to abandon music and advocate some of these practices. But it agrees with the statement made by Lorado Taft at a recent meeting held under its auspices at Atlantic City: "Music is the foundation of all social activities." It was this attitude which characterized musicians such as Walter R. Spaulding, Wallace Goodrich, John Alden Carpenter, and Frederick F. Converse who served on the music section of the Commission on Training Camp Activities and who guided the work in that subject in the various camps through that remarkable chairman, Lee F. Hamner. I doubt whether these men started out with such a strong social conception, but it is significant that they came to it as they saw music at work in the lives of men in service. This same change has occurred with thousands of other musical leaders such as the Music Supervisors and members of the National Federation of Music Clubs. In case after case which has come to my personal knowledge, these musicians started out to work with music for music's sake and were content in the end to adapt their music so that it would have a greater social effect. The test of the worth of their activities was not what music have we used, but how deeply have we affected the people?

But notice now what happens when the goal of reaching more people is set. In the army, from the community singing of the great masses, there came as natural offshoots singing by separate companies, by glee clubs, by quartets, and by soloists. The General Federation of Women's Clubs introduce community singing in their meetings and find that women's choruses are stimulated. Is it a mere coincidence that, shortly after America, with the active co-operation of the Music Supervisors' National Conference, indulges in community singing to an extent never before known, there spreads over the country an almost unbelievable wave of enthusiasm for increased instrumental instruction?

### NEW STANDARDS OF MEASURING NECESSARY.

The musical element of the community music movement has two divisions: first, that which is immediately present in the manifestations of today, and, second, that influence which is exerted upon the music of tomorrow. The first regards the product as completed, as an end; the second sees today's product as a step in a series, as a means or influence toward future development. In judging the first, it is necessary for many critics to set up new standards. Massive works of art must be measured with a yard-stick and not with the centimeter calipers of the physicist. A recent visitor to our shores, hearing the singing of sixty thousand voices at a football game, spoke of it as a gigantic art product of a new order. The surging waves of tones which come from the husky throats and untrained voices of the masses who make up our spectacular "sings" contain many discordant tones which annoy the vocal teacher who can see the singing only in terms of the soloist; but for the musician who can think in large terms, there is a majesty and awesome beauty comparable to the sweeping lines of a great cathedral and the jagged piles of the Pyramids of Thebes.

The same differing views may be had regarding the thousands of bands and orchestras which are dotting this land of ours as palm trees in an oasis. To the man who is accustomed to sit at home in his richly favored environment and revel in the shade of the wide-spreading elm or maple, the slight expanse of the palm is the meagre, almost negligible, shade of a few spindly stalks, but to the traveler wandering amid arid sands, these few feet of shade are the solace and rest which give strength for the rest of the journey. He who is accustomed to think of instrumental music in the terms of the great centers—and let us extend that term to mean towns of fifty thousand or over—may be disdainful of the music produced by the high school orchestras and community bands of the smaller towns, but he must remember that the great bulk of our population are found outside of the larger towns. To them the local organization with its less pretentious playing may be as the palm tree in the desert.

### IS GROWTH IN MUSIC ALWAYS GRADUAL?

It is not always necessary in order to enter the university that a student should have gone year by year from the kindergarten through the grades and the high school. I know of numerous cases in which many of the intervening grades have been omitted. The same progress may apply to music, and thus justify the contention of some ardent advocates of the classics that progress need not include all the stages from the popular song through the ballad, the commonplace chorus, the selection from light opera, the church

anthem, until finally we reach the supreme choruses of the masters of oratorio and grand opera. Or, to cite an example in the instrumental field, from ragtime through the Forge in the Forest, Narcissus, the Sousa march, the Andante from Haydn's Surprise Symphony, the simpler Beethoven symphonies or earlier Wagner operas until we reach the culmination in the masterpieces of orchestral composition. Undoubtedly, under favorable conditions, a group of college boys can go almost, in a single bound, from Irving Berlin to Palestrina, just as lovers of Lange's Flower Song may suddenly rise to Tchaikovsky's Pathetic Symphony, when the circumstances are just right. Usually this is not the case. The great majority of our people start in at the beginning of our school system, and painfully work their way up grade by grade; the great majority of our future trained American music lovers must slowly move from their present level in music to successive upward stages. The educator, who is patient and far seeing will be mainly concerned with the question as to whether a real love of any kind of music exists at present and whether, even by almost imperceptible degrees, progress in the right direction is being made. It is less a question of where people are, than which way they are going.

### BUILDING FOR TOMORROW.

Turning now to the second large aspect of the question, we may find much comfort in the general effects which the community music movement is having upon the music of this country. The present holiday season supplies a case in point. The Christmas caroling movement in the past decade, since that memorable first tree of light in Madison Square Garden just ten years ago, has spread throughout the country with astonishing rapidity. It is no longer possible to enumerate the places with community Christmas trees and with caroling around them and through the streets of the town. We are not inquiring as to the musical quality of this particular manifestation; we may merely note the effect of this movement. Thousands of people through this caroling have been led to a conception quite new in our American life, that music is a necessary part of a Christmas celebration and that much of it should be made by themselves. Moreover such a movement as the now practically universal practice of singing at the noon-day luncheons of men's clubs may not be stimulating today the highest type of music but it is inevitably laying the foundation for a larger use of better music in the days to come. The man who has sung lustily on a chorus of even a popular song or a college ditty has opened the possibility of a further musical appeal. That the development of music in a nation is dependent upon wide-spread popular culture of the art has been frequently discussed, notably during the war period in a scholarly paper by Walter R. Spaulding. As he points out, the outstanding musical nations of the world are those with a rich development of the people's music. The folk song is not only the great source of inspiration for the composer, but it is also the material which develops in the people at large that seed of appreciation which will later accept, encourage, and sustain the art product of the composer.

The recent formation of a Committee on People's Songs occurred at a conference on community music in connection with the National Recreation Congress at Atlantic City. This committee is made up of a rather astonishingly cosmopolitan list of leaders and scholars in music, poetry, drama, and sociology. The object of the organization is to discover, inspire, and foster worthy songs which shall express the life and ideals of the American people. The committee has no conception that it can say to the writers of songs, "Come, sit down and write an abiding American folksong of patriotism, sentiment, humor, or what not." It does, however, maintain that while no man can tell when he will produce something that has permanent value, he is more likely to do something worth while if he has a large purpose in mind and if he is assured that, when it is produced, a body of sympathetic and influential men and women will strive to give it adequate recognition. Should this movement prove efficacious, who can say what further effects upon composition in larger forms the community music movement may have?

That strikingly successful plan for intensifying the study of music heard, the music memory contest, deserves another word of comment. Already this effort to make good music popular has met with most gratifying success. Started in 1916 in a single city, through the initiative of its founder, Mr. C. M. Tremaine, it is, this year, probably being carried on in at least a thousand cities, large and small. This means that several hundreds of thousands of people are becoming more or less intimately acquainted with a selected list of masterpieces of music. In a recent contest after 250 children had been sifted out through writing perfect papers on the recognition of the more obvious sections of twenty-four standard compositions, they acquitted themselves most creditably in naming two and four measure quotations selected at random. The National Bureau for the Advancement of Music reports a constant gain in earnest study of the possibilities of this contest. The phonograph companies, with commendable enterprise, have published lists of their material which are suited for these contests. Moreover, the influence of the musicians who are carrying on this contest is being felt by the phonograph companies in the demands for desirable numbers which have either not been recorded or which have been allowed to drop from their catalogs because of the pressure of large current issues, especially dance records. The educational departments of

(Continued on page 36)

## Samuel Richards Gaines Part-Songs

- Fantasy on a Russian Folk Song...S.S.A.A....\$ .35  
With Violin obl. and Piano or Orch. acc.  
The Schumann Club of N. Y., 1920, First Prize.  
An arrangement of the Fantasy for Mixed Voices  
is now in preparation.
- A Shepherd's Song.....S.A.T.B.... .15  
The Chicago Madrigal Club of Chicago, 1920,  
First Prize.
- Waken, Lords and Ladies Gay.....T.T.B.B.... .20  
The Swift & Co., Chicago, 1922, First Prize.
- Robin Goodfellow.....S.A.T.B.... .40  
With 2 Flutes or Violins obl.  
The Madrigal Club of Chicago, 1922, First Prize.
- Spring and Youth.....S.S.A.A.... .15  
Midnight Carol: Ghosts of the Year.....S.S.A.A.
- Copies of the above mentioned compositions, all  
published in octavo form are obtainable  
on approval.



J. Fischer & Bro. ....New York  
Fourth Avenue at Eighth Street

## BEATRICE MARTIN

Dramatic Soprano

"A Voice of Freshness and Beauty."—Morning Telegraph.  
Personal Address: 18 Claremont Ave., Mt. Vernon, N. Y.  
Telephone Hillcrest 5149 W

Celebrated Spanish  
Piano Virtuoso. For-  
most pedagogic in  
Europe. Teacher of  
many famous pianists

A  
L  
B  
E  
R  
T  
O

# JONÁS

21 West 86th Street, New York

Telephone Schuyler 10103





WAGNER'S PIANO UNVEILED IN NEW YORK.

The piano on which Richard Wagner, the famous composer, conceived many of his famous operas, was seen in New York for the first time. The piano was revealed to the public at the Knabe Piano Company showrooms, and many eminent musicians and operatic stars attended, taking part in an informal musical program. Here are some of the artists that participated. Seated at the piano is Paul Eiser of the Metropolitan Opera Company; standing, left to right, are Mieczyslaw Munz, pianist; Mr. Meltzer; Dr. Cornelius Rybner, pianist; Dr. Sigmund Spaeth; Rosa Ponselle, soprano of the Metropolitan Opera Company; Robert H. Prosser, owner of the Wagner piano; Roderick White, violinist; Dr. Eugene A. Noble of the Juilliard Foundation and Erwin Nyiregyhazi, pianist. (International Newsreel photo)

**Paolo Grappe Arrives**

Paolo Grappe, the Dutch cellist, and his wife arrived on Monday of this week on the S.S. President Monroe.

**London Quartet Concert Postponed**

Owing to the illness of James Levey, first violinist of the London String Quartet, the first New York recital

this season of that organization scheduled for this evening (January 4) has been postponed to February 17. The New York concert on February 10 will take place as announced.

**Richard Zeckwer Dead**

Richard Zeckwer, organist-pianist-composer and for fifty years one of the foremost teachers of music in Philadelphia, died on December 30 of heart disease. In 1870, Mr.

### MRS. EDWARD MACDOWELL SEVERELY INJURED IN TAXI ACCIDENT

**Testimonial Fund Suggested**

Last Saturday evening, about eight o'clock, Mrs. Edward MacDowell was severely injured by the collision of her taxi with another, near Broadway and 68th Street, New York. Strangers took her to her apartment where physicians discovered three ribs had been broken and she had received a most severe nervous shock. She suffered considerable pain and further internal complications were feared. At this writing it is impossible to state how long she will be confined to the house, but it is likely to be for a considerable time. On Tuesday of this week she was still feeling very miserable and an X-ray picture had just been taken to determine the amount of her injuries.

The MUSICAL COURIER has received the following letter:

To the MUSICAL COURIER:

"I have just heard of the unfortunate accident to Mrs. Edward MacDowell, on the eve of her departure for a recital tour. Mrs. MacDowell is likely to be incapacitated for some time under the most favorable conditions.

"Since the income from these recitals is one of the great mainstays of the Peterborough Colony, it would be a nice compliment, and at the same time act as a balm during her days of convalescence, if a fund were raised to partly take the place at least of the income lost through her indisposition.

"To further such a plan, I beg to subscribe \$100 (one hundred dollars) with the understanding that twenty-five of my colleagues, or those interested in the Edward MacDowell Association, will subscribe a like amount.

"May I ask you to give publicity in your valued paper and also act as recipient of this fund?

Faithfully yours,  
(Signed) JOSEPH REGNEAS."

The MUSICAL COURIER deems Mr. Regneas' idea an excellent one and will be very glad to act as he suggests. Contributions to the fund, which will be acknowledged in our columns, should be addressed to the Mrs. MacDowell Colony Fund, care MUSICAL COURIER, 437 Fifth Avenue, New York.

Zeckwer, together with three other musicians, opened the Philadelphia Musical Academy, where he became an instructor. This institution is now the Zeckwer-Hahn Musical Academy. It has been said of Mr. Zeckwer that he instructed more pupils in the theory of music than any other teacher in America.

## BUSH CONSERVATORY CHICAGO

KENNETH M. BRADLEY  
President

EDGAR A. NELSON  
Vice-President

E. H. SCHWENKER  
Secretary

# OTAKAR SEVCIK

*World-renowned violinist and teacher of Kubelik, Morini and Kocian, available*

**MARCH 1st to SEPTEMBER 1st**

On account of the death of Franz Ondricek, Professor Sevcik was requested by the government of Czecho-Slovakia to remain in Prague as head of the Violin Master School, thus delaying his arrival as previously announced. *Andrea Proudfoot*, Sevcik's first assistant, is now teaching at Bush Conservatory.

## RICHARD CZERWONKY

foremost violinist, composer and conductor, is dean of the Violin Department. *Ebba Sundstrom* is his first assistant.

## BRUNO STEINDEL

distinguished cellist, has been engaged to teach at Bush Conservatory. *Walter Brauer* is his assistant teacher.

## FREE SCHOLARSHIPS

Professor Sevcik and Mr. Czerwonky will each award one free scholarship of private lessons to the most talented students, selected by examination. Send for application blank.

**SUMMER TERM** } Ten weeks—May 28th to August 4th.  
                              } Six weeks—June 25th to August 4th.

FINE STUDENT DORMITORIES

For full information concerning all courses of study, address

M. C. JONES, REGISTRAR,  
839 North Dearborn Street, Chicago, Ill.

**STUDENTS MAY ENTER AT ANY TIME**

## THE SECRET OF SINGING HIGH TONES

By Frederic Freemantel

## Part IV

Copyrighted, 1923, by The Musical Courier Company.

The recognition of the correct tone quality, or the recognition of the correct "sound," is the first step that will reveal the quality or characteristic sound of the Head Voice to each individual singer. This quality will invariably be first and most easily found in the middle tones or the upper middle tones of the voice. It will reveal itself as a very small tone at first and in all singers it gives the feeling as if it were floating out and wanted to "float upward." If you will call to mind the toy balloon which we buy for the children, it is usually filled, or inflated, with hydrogen gas, so that if we let go of the thread to which it is attached, it will immediately float upward. It takes a very little effort to hold it down and no effort at all to "let it go up." It is with just this same ease that the Head Tones go up, "if we let go" after we are acquainted with their correct sound.

The explanation of the physiological action necessary for their production is essential to experienced singers, but to the inexperienced the "mental conception" of the correct tone quality is of paramount importance. And of all the different sounds a voice can make, there is just one sound, and one sound alone that will lead you into upper tones. The most detrimental barrier to the development of these upper tones is that the singer wants big tones right away, and these head tones first reveal themselves as being quite small. The singer must first hear and recognize these tones and then have faith, and in two or three months' persistent work these tones will come out with great brilliancy and fullness.

Either in the teacher or in the singer, the mental conception of how these tones should sound is vitally important. Even with all the physiological action fully described, it will not bring forth the correct tones unless the singer or teacher knows how they ought to sound. One may be thoroughly familiar with all the constituent elements that

go in the building of a house, but the real builder of the house has built the house in his mind long before he has used the bricks and mortar. So it is with the singer—the sound, or the right quality of the voice must be understood, in spite of the fact that he or she may be an expert in the sciences of physiology or anatomy and able to describe in technical detail the proper adjustment of the vocal apparatus and its action when rightly functioning; they must primarily have this mental conception of the right tone quality of the individual voice, or their technical information will prove a stumbling block.

Let us for a moment return to our toy balloon! You have one in your room. You let it go and it floats up to the ceiling. But, the "thread" is hanging down and it is quite easy to reach this thread and pull the balloon down whenever you wish. Now, that "thread" is the means by which you reach the balloon. The head tones have also a "thread of tone" that reaches down into the middle voice, and when we find this thread, the rest is easy sailing. In tenor voices it is revealed somewhere between F (first space) and E flat. Soprano voices find it from A to about E; altos, basses and baritones usually find it manifesting itself somewhere between C and G. There is no exact pitch for any two voices where it can be recognized. The ear alone must be the guide, and when once you have had it pointed out to you, you will never lose the sound from your mind. And the "principle of preparation" for all head tones is the finding and recognizing this correct sound in the lower part of your voice.

In my next article, I will show you how you, yourself, can learn to hear this right sound, whether you be tenor, soprano, alto, bass or baritone, providing you have in your mind the right tonal conception as to the correct quality of your own voice. (To be continued.)

## Mme. Meluis Returns from Western Tour

Mme. Luella Meluis has just returned from a tour of the Middle West where she sang to crowded houses and delighted audiences who demanded that she promise to return for other concerts. At La Crosse, Wis., where Mme. Meluis appeared at the La Crosse Theater under the auspices of the Music Study Club, the Tribune wrote as follows:

Before a most attentive and responsive house, Luella Meluis, coloratura soprano, gave last night a beautiful concert under the auspices of the Music Study Club. The voice of Mme. Meluis is flawless, her trills are perfect, and each note is absolutely true to pitch. She has great personal charm and beauty, and from the standpoint of interpretation as well, she is a great artist. She seemed to enjoy the real thrills with which the audience responded to her rendition of The Night Wind and was compelled to repeat it. The Bell Song, from Lakme, her last number on the program, was received with prolonged applause so that after renewed clapping she came back and the house was only stilled with the opening measures of The Last Rose of Summer. We believe we express the wish of music-loving La Crosse when we say "Come again next season."

The Dixon (Ill.) Telegram was even more specific in demanding that Mme. Meluis give a return concert:

One of the most enjoyable and meritorious concerts ever held in this city was that given last evening in the Dixon Theater by Mme. Luella Meluis. Despite the stormy night, the house was filled and the audience was more than repaid for venturing out on such a disagreeable night. Should Meluis appear next season at Dixon—which it is hoped the local management will quickly arrange—the house will not accommodate the crowd.

From the time she appeared on the stage in her first group of songs, starting with Care Selve, by Handel, to the Shadow Song, from Dinorah, Mme. Meluis held her audience in the thrall of delight. After this final number, the applause of the audience seemed to know no bounds and Mme. Meluis was most gracious in her encores, of which The Last Rose of Summer and Annie Laurie will linger long in our memory, for both of these encores touched the hearts of everyone in the vast audience. L. W. Newcomer deserves a vote of thanks from Dixon and community in the effort extended in bringing such a magnificent artist here.

Upon her return to New York, Mme. Meluis sang a return engagement with the Mundell Choral Club of Brooklyn in the Academy of Music on December 14. The Music Hall was filled to capacity, and audiences and critics were unanimous in praising this noted coloratura soprano.

## Programs for Onegin Tour.

Sigrid Onegin is on a concert tour which will take her from Charleston, S. C., where she sang on January 2, to the Middle West. Among the recitals scheduled for Mme. Onegin are appearances in Minneapolis on January 9,

Chicago on January 12, and Omaha on January 17. Mme. Onegin's programs will consist of lieder, old French songs and songs in English.

## Rachel Allabach to Sing at Toledo Benefit

Rachel Allabach, the Toledo coloratura soprano, made her appearance this season at several concerts in the Middle West and scored much success. Miss Allabach received fine receptions everywhere, for music lovers responded to the lovely bell-like quality of her voice and the charm of her personality, manner and appearance. On January 10,



RACHEL ALLABACH

she will appear in a benefit concert for the loan scholarship fund of the Scott High School Alumni Association of Toledo. The proceeds of the concert are to be devoted to aiding worthy Scott students in securing college educations, who otherwise would be unable to continue their studies.

According to the Toledo Times:

Miss Allabach, because of the fact that she is a Scott girl herself, and because of the pride the school feels in her achievements as a

professional singer, has been chosen as the concert attraction rather than some outside artist who would have no personal interest in the plan.

Miss Allabach's voice has long been considered one of the most phenomenal to come out of Toledo. Her former appearances here have been enthusiastically received and in the East and wherever she has sung, she has been heralded as the young Galli-Curci and has received the most extravagant encomiums. She has been in constant tutelage with Signor Florio, a foreign voice master of distinction, and it is expected that her work, when she appears January 10, will show a finish and an added luster since her last concert here more than a year ago.

She will be assisted by Gerald McLaughlin, violinist, and E. E. Richards, flutist. Mrs. Percy Gillam will be her accompanist and Elmer Gartz will play for Mr. McLaughlin.

## Roland Hayes Returning After European Triumphs

Roland Hayes, the admirable Negro tenor, has returned to the United States after several years of extraordinary success in London and Paris. Mr. Hayes excited the ad-



ROLAND HAYES

miration of the critics and the public in both cities, where he appeared in recital and as soloist with symphony orchestras. In London he gave no less than six recitals to very large audiences, and sang especially for King George in Buckingham Palace. He also gave concerts in Plymouth, Halifax, Croydon, Llandudno, and other cities, and subsequently in Paris, where he sang with the Colonne Orchestra under M. Pierre.

Mr. Hayes' first concert in this country will be given Sunday evening, January 7, in Symphony Hall, Boston. After his "farewell" recital in London last month the reviewer for the Times commented on the event as follows:

It was not surprising to see a number of young singers at the Aeolian Hall on Friday night before his American tour, for they can surely learn much from him, especially those to whom folk-song interpretation appeals. Yet perhaps the quality which really distinguishes Mr. Hayes' singing of negro melodies, is the very thing which cannot be learned, for the obvious art of his method is purely vocal. That he can manage his voice adroitly enough was clearly shown in Schubert's Du bist die Ruh and Drink to Me Only—the rest of the effect is not art as much as nature. It is given to few to be at once simple without affectation, solemn without conscious effort, or gay with just that touch of easy nonchalance to create an irresistible sympathy. This is folk-music singing at its very best. Mr. Lawrence Brown accompanied beautifully.

## Critical Praise for La Forge Artist.

Cora Cook, an artist pupil of Frank La Forge, appeared in recital at Aeolian Hall, New York, on the afternoon of December 5. According to the critic of the Herald, "She has a good voice, warm sympathy with the poetic content of such songs as Schumann's, and considerable skill in communicating her conceptions to an audience. Her pronunciation was delightfully clear, her distribution of shades and accents intelligent and her tone at times well suited to the sentiment." "In her range, Miss Cook is quite worth hearing," was the verdict of The World, while the Times stated that "Her low notes are remarkable." It is the opinion of the critic of the Sun that "Miss Cook is an intensely musical person, dignified in demeanor, intelligent in purpose and showing individual taste in the choice of her songs." This young artist is a mezzo contralto.

## NYIRECYHAZI

(Pronounced NEAR-ECH-HAZI)

"A master of the piano. Combines all the qualities of head, hand and heart."—Olin Downes, Boston Post.

Management: R. E. JOHNSTON

Associates: L. G. BREID and PAUL LONGONE

1451 Broadway, New York City

KNABE PIANO USED

AMPICO RECORDS

## CLARA NOVELLO DAVIES

LIBERATION OF THE VOICE  
BREATH—LIFE—VOICE

All Can Sing When They Know How to Breathe

NEW YORK—October to June

18 West 67th Street

Phone Columbus 14852

LONDON and PARIS

June—October

Classes Now Being Formed

Mary Mellish  
GABRILOWITSCH

## SOPRANO

Metropolitan Opera Company

Exclusive Management:

HAENSEL &amp; JONES

Aeolian Hall

New York City

For Terms and Dates Address:

LOUDON CHARLTON

Carnegie Hall

New York

MASON &amp; HAMLIN PIANO



## CAROLINE E. SMITH BECOMES MANAGER OF LOS ANGELES PHILHARMONIC ORCHESTRA

At the last meeting of the board of directors of the Philharmonic Orchestra of Los Angeles the resignation of Manager L. E. Behymer was accepted by the board and Caroline E. Smith, personal representative of W. A. Clark, Jr., and secretary-treasurer of the orchestra since its inception, was elected by unanimous vote to replace Mr. Behymer as the manager of the orchestra. Mrs. Smith is well qualified for this position, for much of the remarkable success achieved by this splendid orchestra during the past three years is attributed to the dynamic energy of this astute business woman who has practically held the guiding reins of the organization from the first.

The present season of the orchestra is wholly confined to its engagements in Los Angeles and Southern California. Because of its numerous visits to contiguous cities numbering in all eighty-five concerts, so much work is involved that the board of directors deems it essential that Mrs. Smith should devote her entire time to further carrying out the plans of Mr. Clark so that the Philharmonic Orchestra may be presented in every community, offering to schools and colleges an opportunity to hear the best in music at a cost made possible through the generosity of its founder.

The fourth season of the Philharmonic augurs well for greater success than any previous season, not only in Los Angeles, but also in all the cities of Southern California. Recently the orchestra played its first concert in San Bernardino, a city heretofore not considered so deeply interested in music as in commercial progress, yet its appearance brought forth such crowds that hundreds were turned away from the large auditorium. The same result was repeated at Anaheim, a much smaller city, with the result that both cities have requested two concerts each for next season. The first of ten concerts arranged for San Diego was played on November 20 at the large Spreckels Theater and every seat was sold far in advance. The orchestra is now recognized in every community where it appears, not only as a great educational factor, but also as a civic asset of inestimable value. Civic bodies in every city have put their shoulders to the wheel and are now actively assisting the music organizations in making the Philharmonic Orchestra a permanent institution.

It is finally dawning upon chambers of commerce that in founding and financing the Philharmonic Orchestra for ten years, W. A. Clark, Jr., has given to our Southern California cities a monumental institution limitless in its scope that cannot fail to have a great emulatory effect in each community.



Photo by Johnson

CAROLINE E. SMITH

### Franck Centennial at Wanamaker's

Three organ recitals in honor of the centenary of the birth of Caesar Franck, the eminent French organist, with exclusively Franck music, were planned for the Wanamaker Auditorium, New York, Dr. Alexander Russell, concert director, on December 27, with Marcel Dupré, organist; December 29, with Charles M. Courboin, organist, and January 3, with Marcel Dupré again. An eight-page folder had been prepared by Dr. Russell, the title page containing a picture of Franck, so greatly resembling Carl Reinecke, with complete programs and further cuts of Dupré and Courboin, and sketches of all three.

A packed audience, admitted only by ticket, attended the opening Dupré recital, and it was interesting to note the general perusal by listeners of the program notes. "He served music without ever asking it for renown," said Debussy, for it is a fact that he lived an almost hermit-like life. The originality, learning and Bach-like qualities in much of his music; the melodious vein, the dramatic periods, all this came to the fore in Organist Dupré's playing. The request for silence, printed on the program, was unnecessary, for people listen to the beautiful instrument and masterly playing with absorbed interest.

Friday afternoon, January 5, at 2:30 P. M., Mr. Dupré will give another organ recital, and following a tour of the Eastern States during January, February, and March, he will give three more recitals. January 12, the Society of Theater Organists will present a model motion picture and music program, the organists being John Priest, organist at the Cameo Theater; J. Van Clift Cooper, organist at the Rivoli Theater, and Vera Kitchener, of the Lincoln Square Theater.

### An Echo of Muzio's Paris Success

Apropos of Claudia Muzio's recent appearances at the Paris Opera, the *Neuville Revue* of November said:

"Claudia Muzio, passing through Paris on her way back to America, where she is celebrated, is at the same time one of the most finished and most seductive artists that we have ever been privileged to hear. Her clear soprano voice of long range, pure though warm, dominates without the least effort all the ensembles, but preserves, however, in the cantabile and in its half tones, a delicacy, smoothness and charm which are truly exquisite. Her method of placing the notes in lighter passages makes one dream of a little bird singing on a swinging branch; the sound has a delicious elasticity. I am thinking particularly of the Nile scene; but in the emotional scenes of the first and last act this artist, who incidentally is a great beauty, grand in manner and constantly within the character, held us under her charm."

After her present engagement with the Chicago Opera Miss Muzio will go to Paris for several guest performances.

### First Bauer Recital

Harold Bauer, pianist, returning to New York after a long European tour, will give his first recital in Aeolian Hall, Saturday afternoon, January 6, at three o'clock. Mr. Bauer will play Bach's chromatic fantasia and fugue; Beethoven's sonata in E flat, op. 81; Schumann's Davidsbündeltanze, op. 6 (eighteen short pieces); Chopin's polonaise fantasia, Ravel's *Jeux d'Eau*, and Liszt's Hungarian rhapsody No. 13.

### Ethelynde Smith at Southern University

Ethelynde Smith, soprano, gave a song recital at Lincoln Memorial University, Harrogate, Tenn., under the auspices of the Music Club, on December 1. This was a return

engagement. Her interesting program was made up of eighteenth century classics, French songs, a modern Italian aria, Russian songs, songs by living composers and children's songs. Although Miss Smith charmed her audience in all the numbers she sang, it was in the last group, children's songs, that she was particularly delightful. She had many recalls (four after the Madame Butterfly aria and

then an encore) and graciously gave a number of encores. The Knoxville Sentinel spoke of this gifted artist's "beautiful and well trained voice" and said it was "one of the most enjoyable and highly appreciated concerts of the season."

### Maier and Pattison Give Overcoat Concert

St. Joseph, Mo., December 14.—The team work of Guy Maier and Lee Pattison is acknowledged everywhere, but their team work is best known here in St. Joseph, where they held a thrilled audience throughout a long program in a bitter cold, unheated auditorium. Snuggled down into furs and overcoats, the listeners gave themselves up to the warmth of energy and tone color these artists exhibit. The Italian suite, Puppazetti, by Casella, was an especially attractive number. Other items were a Bach-Bauer fugue, the prelude, fugue and variations by Cesar Franck, the Saint-Saëns variations on a theme by Beethoven, and the Orgy by Iljinsky.

E. G. M.

### Mischa Levitzki Resumes Tour.

After a brief holiday Mr. Levitzki will resume his tour with an appearance with the Cleveland Orchestra on January 4 and 6. At his second New York recital at Carnegie Hall on January 24 Mr. Levitzki will play the Beethoven op. 101 and a Schubert group, including the dramatic Erlking.

### Ralph Leopold at Private Musicale

Ralph Leopold played a program of piano music on December 8 at a private musicale given by Mrs. Winchester Fitch at her beautiful home, 21 East Eightieth street, New York. His program comprised works by Schumann, Dohnanyi, Olsen, Leschetizky, Liszt and Wagner.

### Glee Club Organized at Scudder School.

The students of the Scudder School for Girls in New York have organized a glee club under the leadership of Prof. K. Abeles, and will give concerts to raise funds for the worker the school supports in the devastated portion of France.

### Dux Starts 1923 Activities in Fort Worth

Claire Dux starts her 1923 activities with a recital in Fort Worth on January 4. On January 8 she will appear in Jacksonville, Fla., with Herbert Goode at the piano, and on January 11 she sings at a special concert in Philadelphia.

### A New Song by Russell J. England

The American composer, Russell J. England, has recently completed an effective sacred song, set to the biblical text from Isaiah, "Seek Ye the Lord." It is soon to be issued by Hinds, Hayden & Eldredge.

### Wolfsohn Bureau Moves.

The Wolfsohn Musical Bureau and the Music League of America have moved to new offices at 712-718 Fisk Building, 57th street and Broadway.



CORNELIUS VAN VLIET

Celebrated Dutch Cellist

## The Baldwin Piano

"The rare combination of a crystal-clear as well as a velvet-like tone makes the Baldwin Piano the ideal instrument for chamber-music playing. I have since three years a Baldwin Grand in my possession and same is a constant and increasing joy to myself as well as to my artist friends."

Most sincerely yours,

*Cornelius van Vliet*

## The Baldwin Piano Company

Dallas

Cincinnati  
St. LouisChicago  
LouisvilleNew York  
San FranciscoDenver  
Indianapolis

# Steinway

## The Instrument of the Immortals

The Foremost Living Pianists Prefer  
the Steinway.

Cortot	Levitsh
Friedman	Lhevinne
Gans	Paderewski
Granger	Powell
Hofmann	Rachmaninoff
Hutchinson	Schelling

**YOU** may purchase a new Steinway piano with a cash deposit of 10 per cent, and the balance will be extended over a period of two years. Used pianos are accepted in partial exchange.

In Greater New York  
Steinway Pianos are sold  
only at Steinway Hall

PRICES: \$875 AND UP

There are several Steinway styles and sizes, but only one Steinway quality.



**STEINWAY & SONS**  
**STEINWAY HALL**  
109 East Fourteenth Street

### MINNIE HAUKE AND HER HOME.

Minnie Hauke, Baroness de Wartegg, born in New York on November 16, 1852, sends New Year's greetings to the MUSICAL COURIER from her home, Wartegg, at Tribuehen near Lucerne, the same place where Richard Wagner spent the Weisendonck hours of his life. Mme. Hauke made her debut in Brooklyn as Amina in Sonnambula on October 13, 1866, and for more than twenty years thereafter was one of the world's foremost singers, both in concert and in opera, more particularly in the latter. She was the first American Carmen, the first Juliette here and the first Manon. The photograph shows her as Carmen, which she sang both in London and here in the United States during the years 1878-79-80. Her last American concert appearance is said to have been at the Brooklyn Academy in the late 80s or early 90s, singing with the Thomas Orchestra, conducted by C. Mortimer Wiske, who is still active as leader of the annual Newark festivals. She married Baron Heese-Wartegg in 1881 and retired in 1896, living in Switzerland ever since. Mme. Hauke is one of the few mortals who have had the privilege of reading their own obituaries. Her death in Munich was falsely reported in 1912. The war brought her into severe financial straits in her old age, but about two years ago a large sum was raised in America among her old friends and admirers, sufficient to make her declining years comfortable.



FRONT AND BACK OF POSTCARD RECEIVED FROM MINNIE HAUKE

*Ev wish the Musical  
Community a happy &  
prosperous new year  
Minnie Hauke  
Baroness de Wartegg*

### THE MUSICAL ASPECTS OF THE COMMUNITY MUSIC MOVEMENT

(Continued from page 32)

these companies and of the player-piano roll companies are already conscious that their scope is no longer to be restricted to the schools and the children, but is going on to include the homes and the adults. America as a whole has started to take instruction in music. Eventually the world may go to school to us for music appreciation.

Summarizing the effects, then, of the community music movement, we may say that there are values in it for the musician as well as for many other groups who are carefully scrutinizing it. The sociologist sees in it not only an invaluable leisure time activity, but an agency for the creation of good will during the hours of labor which will help in unifying the nation; the educator finds in it an aid to discipline and the building up of an esprit de corps whether in school, or in workshop, or on the battle field; the entertainer finds in it a never failing universal appeal of great profit; heads of hospitals and correctional institutions hail it as a new and as yet slightly known therapeutic agency; the physical training expert uses it as an aid in a large proportion of his activities; the religious leader, who, in his congregational singing has one of the oldest and most firmly established branches of community music, places it beside the spoken word as a means of reinforcing religious instruction. Catering to all these is that vast body of professional musicians, greater in number than the lawyers or the doctors or the ministers, and probably even greater than the teachers in the schools, who find in music their livelihood. All of these classes and others which I have not mentioned might find in the community music movement sufficient reason for acclaiming and encouraging it even if the musician should say that it is doing nothing to further the cause of good music in our country. But if the contentions in this paper are well founded, the musician, too, however severe his standards, however exacting his requirements, however punctilious regarding the prerogatives of his art, may greet the community music as an ultimate ally to his fondest dreams because it is today interesting more people than ever before in music, because it is interesting more people than ever before in better music, because it is gradually raising the standard of material for general performance and for listening, and because beside finding today for this nation, long dumb, a voice frequently raucous and even discordant, but always filled with the first essential of permanent art, a vibrant note of reality, it is also laying the foundation for an intelligent, loving participation in music in the years to come such as the world has never witnessed before.

### R. E. Johnston Has New Year Reception

Mr. and Mrs. R. E. Johnston gave an old-fashioned New Year reception, being at home to many friends at 505 West End Avenue, from 4:00 to 7:00. Their guests included many stars of the opera and concert stages and others from artistic and social circles. Among those present were: Mr. and Mrs. Beniamino Gigli, Mr. and Mrs. Giuseppe De Luca, John Charles Thomas, Anna Fitzu, Erwin Nyiregyhazi, Clara Deeks, Suzanne Keener, Helen Hobson, Magdeleine

Brard, Paul Ryman, Mme. Delia Valeri, Mr. and Mrs. G. Viafora, Mr. and Mrs. William Thorner, Mr. and Mrs. Berthold Neuer, Miss Neuer, Mr. and Mrs. Sol Bloom, Vera Bloom, Mr. and Mrs. Paul Longone, Mr. and Mrs. Alvin Schmoeger, Mr. and Mrs. Jessie Epstein, Mr. and Mrs. Lowell Palmer, Jr., Mr. and Mrs. M. A. Kraus, Mr. and Mrs. W. W. Johnston, Dr. and Mrs. S. J. Quolley, the Misses Lulu and Minnie Breid, Russel Schmitt, Mr. Valeri, Mrs. Helen Fountain, H. W. Dearborn, Mrs. Rosa Scognamiglio, Mr. and Mrs. J. G. Hemmerich, George Mattuck, Mrs. Mabel Gilroy, Mr. and Mrs. Alexander Lyons and Miss Lyons, Mr. and Mrs. Paul Morris, Mr. and Mrs. M. D. Brill, Dr. and Mrs. Louis Fischer and S. D. Stam.

### Nada Reisenberg to Give Recital

Nada Reisenberg, the young Russian pianist who won such instantaneous success at her debut on December 16 with the City Symphony Orchestra, is giving a piano recital at Town Hall on January 6. On January 7 she will commence a week's engagement as a soloist at the Capitol Theater. For the past year Miss Reisenberg has been studying with Alexander Lambert.

### Art Society of Pittsburgh Concert

The Art Society of Pittsburgh, Mrs. George Wilson, manager, has arranged an interesting program for its next concert, on January 5. Mildred Faas, soprano; Mabelle Addison, contralto; Bernard Poland, tenor, and Helfenstein Masoh, basso, will be heard in Liza Lehmann's In a Persian Garden, under the direction of Henry Lukens. These artists also will participate in the remainder of the program.

### Buffalo Welcomes Gallo

(By Telegram.)

December 27, 1922.

Buffalo Welcomes Gallo's San Carlo Favorites in holiday week of grand opera. Excellent productions. Large audiences. Great enthusiasm. (Signed) L. H. M.

### Unclaimed Letter

A letter addressed to Mrs. Grace Anderson is being held for claimant at the Musical Courier office, 437 Fifth Avenue, New York. Any information tending to place it in the proper hands will be appreciated.

### Two Dates for Kindler

Hans Kindler will be heard in Philadelphia on January 8 and in Chambersburg, Pa., on January 9.

## NYIREGYHAZI

(Pronounced NEAR-ECH-HANZI)

"A POET OF THE PIANO"—MAX SMITH  
Management: R. E. JOHNSTON  
Associates: L. G. Bred and Paul Longone  
Knabe Piano Used  
New York American  
1451 Broadway  
New York City  
Ample Records



## Metropolitan Opera Company

# THAIS AND ERNANI THE CHRISTMAS DAY OFFERINGS AT THE METROPOLITAN

Jeritza, Whitehill and Harrold Star in the Former, and Ruffo, Martinelli and Ponselle in the Latter—Die Tote Stadt Repeated—Walküre Arouses Marked Enthusiasm, Featuring Elizabeth Rethberg, Matzenauer, Gordon, Whitehill, Bender and Taucher—Bori's First Appearance as Manon—Aida Repeated

## THAIS, DECEMBER 25 (MATINEE).

Massenet's Thais was repeated on Christmas afternoon before a large audience. The cast was the same as before and the performance ran along smoothly, the principal artists holding the interest of their spectators throughout. Mme. Jeritza repeated the admirable impression she made in the title role, singing her lines with a tonal beauty that was at once appreciated, and acting with her accustomed skill. Clarence Whitehill again was excellent as Athanael, both vocally and histrionically. Mr. Whitehill is ideally suited to the part and also made a deep impression. Orville Harrold as Nicias made the most of his difficult part. Others in the cast were: Ananian, Ryan, Robertson, Telva and Reschiglian, all of whom were satisfactory and rounded out a fine performance. Hasselmans conducted with skill and gave an especially good reading of the score.

## ERNANI, DECEMBER 25 (EVENING).

Verdi's Ernani was repeated at the Metropolitan, Monday evening, December 25, with the same cast as at the previous performance. Again Rosa Ponselle impressed with her richly colored, dramatic voice and her vigorous impersonation of the role of Elvira. Martinelli, as Ernani, was in good voice, singing brilliantly. Ruffo brought to the part of Don Carlos a powerful, sonorous and excellently controlled voice and impressive acting. Papi conducted.

## DIE WALKÜRE, DECEMBER 27.

There was a fine performance of Die Walküre at the Metropolitan Opera on Wednesday evening, December 27, a better performance of the Wagner work than any German opera house can give today. What house over there can offer five singers like Elizabeth Rethberg—the most promising German woman singer that has come here in a long time—Margaret Matzenauer, Jeanne Gordon, Clarence Whitehill and Paul Bender in leading roles in one cast? And Curt Taucher, who is as good a tenor as can be found in Germany today, when there are no great German tenors, was unusually good and less tremulant than usual as Siegmund. Artur Bodanzky, per haps inspired by his unusually brilliant band of associates, seemed to direct rather less mechanically than usual.

## DIE TOTE STADT, DECEMBER 28.

Die Tote Stadt was repeated again on Thursday evening, with Maria Jeritza and Orville Harrold in the principal roles. Both artists lived up to the high standard set previously in the opera and came in for a large share of the audience's applause. Schützendorf was heard in his two impersonations—Frank and Fritz—giving a fine account of himself. Others in the cast, each familiar in his part, were: George Meader, Angelo Bada, Mmes. Delanois, Telva and Anthony. The performance was a smooth, enjoyable one and attracted a capacity house.

## MANON, DECEMBER 29.

On Friday evening Lucrezia Bori appeared for the first time at the Metropolitan as Manon in Massenet's delightful opera. Miss Bori's conception of the part was exquisite

## MUSIC TEACHERS' CONVENTION

(Continued from page 28.)

N. H., where he was one of three behind screens; they all wanted to see as well as hear the artists. He was followed by Winthrop P. Tryon, of the Christian Science Monitor.

## FRIDAY MORNING.

Musical Aspects of the Community Music Movement was the subject of P. W. Dykema's talk. The former Ethical Culture School musical director (New York), now of Madison, Wis., who created a stir in his talk on the subject at Atlantic City not long ago, mentioned the various movements, such as the war-singing, the women's club-singing, the music work under municipal control in various cities, etc., 60,000 voices raised in song at a football game awed visiting foreigners, as well it might. The failure of continuing musical instruction, begun in high schools, was deplored. The Lindsborg, Kan., and Bethlehem, Pa., festivals, with that of the Berkshire festivals, were named as special propaganda for good music in small places. He spoke of the many choral societies which featured only celebrities in their performances, and said that this came from the desire to create metropolitan standards. He spoke of the memorable Tree of Light at Christmas-time, first seen in Madison Square just ten years ago, due to Jacob Riis' efforts, the Christmas Caroling still done in many small towns, the noonday luncheon clubs, with singing, and the important Music Memory Contests, first started by C. M. Tremaine, in which thousands of public school pupils now participate.

Hans Schneider, of Providence, R. I., followed, giving a model talk on the Subconscious Memory, in which he showed how dreams often precede certain manifestations of memory. He gave many instances, serious and amusing, and this up-to-date and successful musician and businessman (his school is most prosperous) gave much food for thought. Five papers on the important subject, Evolution of Public School Music in the United States, followed. This specialty, however, appealed to fewer hearers than what preceded, and many left at this juncture. Reprinting from the program, the following were scheduled:

From Lowell Mason to the Civil War—A Period of Pioneers  
Osbourne J. McConathy, Evanston, Ill.  
From the Civil War to 1900—Settling the Problem of Reading  
Ralph L. Baldwin, Hartford, Conn.  
The Twentieth Century—A Singing Revival  
Karl W. Gehrkens, Oberlin, Ohio  
The Evolution of High School Music  
Will Earhart, Pittsburgh, Pa.  
Music Appreciation—The Education of the Listener  
Edward B. Birge, Bloomington, Ill.

At this meeting, the Report of the Affiliation Committee, Leon R. Maxwell, came first, this being followed by W. H. Humiston, the New York critic, conductor, etc., on The Lighter Side of Bach. He is well qualified to speak on this, inasmuch as he has conducted Bach's Coffee Cantata in public, and this work contains much of the Bach humor.

and always graceful, and she is certain to be heard here many more times in a role which she had sung previously in Philadelphia and Atlanta. New York has heard many Manons, but Bori's conception does not invite comparison. It is in a class by itself. Vocally, she gave everything to be desired, singing throughout the evening with a tonal richness and clarity that held her audience enraptured. Her impersonation of the simple country girl's transformation was cleverly enacted and resulted most brilliantly, and she rose to unawaited dramatic heights in the St. Sulpice scene. At all times she made an appealing picture, delighting the eye as well as the ear. Her gowns were chosen in the best of taste and accentuated the charm and elegance of her performance. It was another Bori triumph.

Mario Chamlee repeated his splendid portrayal of Des Grieux, singing with unusually fine style and voice. His delivery of the Dream was superb. De Luca as Lescart also scored, and George Meader handled the role of Guillot very skillfully. Louis Hasselmans conducted with finesse and added to the high standard of the performance by giving the score a worthy reading.

## AIDA, DECEMBER 30.

Aida was repeated at the Metropolitan on Saturday afternoon, December 30. The performance attracted one of the largest attendances of the season. The cast was practically the same as was heard the week before with the exception of Margaret Matzenauer, who sang Amneris for the first time this season. Owing to the sudden indisposition of Edmund Burke, William Gustafson sang the role of the King.

It was a brilliant performance throughout. Elizabeth Rethberg, as Aida, sang superbly and received a genuine ovation. Giovanni Martinelli, in his familiar role of Radames, has never sung more effectively, and his duet with Madame Rethberg aroused the enthusiasm of all hearers. Danise gave a fine vocal performance of Amonasro, and Mardones, of Ramfis.

Madame Matzenauer created considerable comment with her elaborate costumes. She has introduced many new and startling effects. Roberto Moranzoni was the conductor. It must be said that there were times, particularly in the last scenes, when he gave a tempo that was unnecessarily sluggish.

## SUNDAY NIGHT CONCERT, DECEMBER 31.

The program arranged for the New Year's Eve concert at the Metropolitan Opera House was an especially interesting one, presented by a splendid array of artists. Lucrezia Bori, Rosa Ponselle, Elizabeth Rethberg, Queena Mario, Grace Anthony and Ellen Dalossy, sopranos; Flora Perini, contralto; Rafaelo Diaz, Orville Harrold and Armand Tokatyan, tenors; Louis D'Angelo, baritone; Jose Mardones, basso, together with the entire Metropolitan Opera House Orchestra, furnished the musical feast, which to judge by the enthusiasm and applause was thoroughly enjoyed by the large audience.

He pointed out many other instances, showing that Father Bach was not the awesome, learned composer of complicated contrapuntal works alone; that he, too, had much humor, and expressed it in his various works. Some of the gavots, especially, are full of such passages. Mr. Humiston's talk was very informing, and gave many of his hearers much for future intellectual developing.

He was followed by James Francis Cooke, editor of The Etude, who talked on The Golden Hour Movement, making a plea for the building of the morale of a nation

around perfection of music. He said much of vast interest to all, and his paper should print his talk.

## FRIDAY AFTERNOON.

Modern French Piano Music was an interesting paper by H. H. Bellaman, of Columbia, S. C. Harold Randolph (Baltimore) spoke on The Feminization of Music, saying the boy was likely to belittle music, hearing others say it was too refining. There is over-effeminacy in music, a thought which has come down to us from the ancients. The male has stronger rhythmic sense than the female. Teach children music as soon as they leave the cradle; women prove better educators of children than men. Leon R. Maxwell (New Orleans) had a paper on Changing the Point of View. He said too much technic produced nothing but "show-off," and this is perfectly true of all the arts. Mr. Bellaman also gave his report on colleges and universities. There should be no segregation of colleges, for all have similar problems. Messrs. Le Baron and Lewis spoke on this, and a committee of three was appointed for ways and means of forming a College Session.

## CONVENTION NOTES.

Ursula Greville gave a talk, not scheduled in the prospectus, December 28, morning session, on English Songs.

The smallest attendance was on Wednesday and Friday afternoons, when members were specially invited to the Dupré and Courboin organ recitals at Wanamaker's.

Leonard McWhood, of Dartmouth College, formerly of Teachers' College, Columbia University, introduced a resolution favoring the founding of a Federal Music School; it was passed.

The following were elected members of the Executive Committee of the Association: Charles D. Boyd, of Pittsburgh; James D. Price, of Connecticut, and Frederick Holmberg, of Oklahoma; this committee, in conjunction with the members, electing the new officers by ballot. This has been the custom for some fifteen years past.

The noticeable absence of leading New York teachers was remarked. Why do they not attend? Do they possess all the knowledge, or did holiday festivities (and family duties) prevent?

Faithful Waldo S. Pratt, treasurer for many years, was greeted by many old friends; he had able assistance in Louise Keppel, who wore a different costume at each session.

Hotel Pennsylvania authorities did everything possible for the comfort of members. The bare hard-wood floor and constant shuffling of chairs, with the prolonged "strumming on catarths" (says Woolcott, of the Herald) annoyed some of the speakers, however.

Why do so many representative men agree to prepare and read papers, then remain away? Such were Boyd (Pittsburgh), Holmberg (Oklahoma), Henderson (Herald, New York), Maxwell (New Orleans), Swarthout (Decatur), Benbow (Buffalo), Cole (Chicago), York (Detroit), Baldwin (Hartford), and Earhart (Pittsburgh). Pains have been taken to print a correct list of these absentees. It is but just to President Erb, however, to state that in every case their papers or reports were read. Many teachers inquired for certain men named in the foregoing list; others attended certain sessions in order to meet them; all in vain!

## EXHIBITS BY MUSIC PUBLISHERS.

Ten New York and Boston publishers of music were represented, having excellent exhibits, displayed on long tables in the ante-room. They were as follows: John Church Co., represented by Messrs. Dale and Goodall, W. L. Coghill, member of the firm, on hand as an interested observer; A. P. Schmidt, represented by Mr. Schultz; Witmark & Sons, represented by Miss Joseph and Mr. Vanderpool; G. Schirmer, Inc., represented by Messrs. Marguard and Dilworth; Ditson, represented by Mr. Martel; Carl Fischer, represented by Mr. Fischer; J. Fischer & Bro., represented by Joseph A. Fischer; Boston Music Co., represented by F. E. Kneeland; McKinley Music Co., represented by Mr. Luders; Schroeder & Gunther, represented by Mr. Schroeder.

F. W. R.

## ULYSSES PAQUIN

**BASS-BARITONE**  
Concert, Recital, Opera, Oratorio  
Mgt.: Standard Booking Agency  
17 East 42nd Street, New York  
Phone Vanderbilt 7196

## Wilson LAMB

**BARITONE**  
TEACHER OF VOICE  
Available for Concerts, Recitals and Oratorio  
Studio: Metropolitan Building, Orange, N. J.  
N. Y. Branch: 105 West 130th Street

T  
A  
M  
A  
K  
I

# MIURA



Maestro Aldo Franchetti at the Piano

**GUEST ARTIST**  
San Carlo Opera Company  
SEASON 1922-23

Available also for concerts

Direction:

Jules Daiber, Aeolian Hall New York



## Harold Bauer

Master Pianist

### NOW TOURING AMERICA

Management: Metropolitan Musical Bureau  
Aeolian Hall, N. Y. City Mason & Hamlin Piano

## THE MASTER INSTITUTE OF UNITED STATES, INC., FAVORS THE ESTABLISHING OF ART CENTERS

The Master Institute of United Arts, Inc., New York, is hardly more than a year old, but it is a busy institution, with an enrollment already larger than the most sanguine of its founders anticipated. And the clientele is a mixed one. There are at least a dozen different nationalities represented in its classes, and almost as many among its faculty, which includes Americans, English, Russians, Swiss, French and Italians.

Prof. Nicholas Roerich, one of the foremost Russian painters, former director of the School for the Encouragement of the Fine Arts in Russia, is honorary president of the Institute, and its actual conduct is principally in the hands of Maurice Lichtmann, the vice president and head of the piano department, and Frances Grant, the executive director. The faculty list contains such well-known names as Felix Salmond, Deems Taylor, Ernest Bloch, Harry Spier, Professor Roerich, Adolf Bolm and Robert Edmond Jones, and the curriculum embraces music, painting and drawing, sculpture, architecture, the drama and the dance—the "Seven Arts," as James Gibbons Huneker used to call them.

Maurice Lichtmann—who turned out to be an old acquaintance of the writer's from the days, ten years or more ago, when he was studying with Leopold Godowsky in Vienna—spoke interestingly of the work of the school. "We like," said he, "to have the pupils studying more than one of the arts. Of course, each artist must have his special branch, but we feel that it broadens the pupil's view not to be entirely concentrated upon his one subject."

"But, I suppose," said the interviewer, "you refer to the co-related art study of rather intimately co-related arts.

creates beauty in their hearts and beauty combats all the evil influences in the world. We are a private institution here, of course, but I really feel that a thoroughly grounded instruction in all the arts must eventually become a part of the public school system. Here are a few notes on that subject that I have just jotted down." And as these notes set forth so precisely the views of those who founded the Master Institute of United Arts and give so distinct an idea of the spirit in which it was founded, they will be included here:

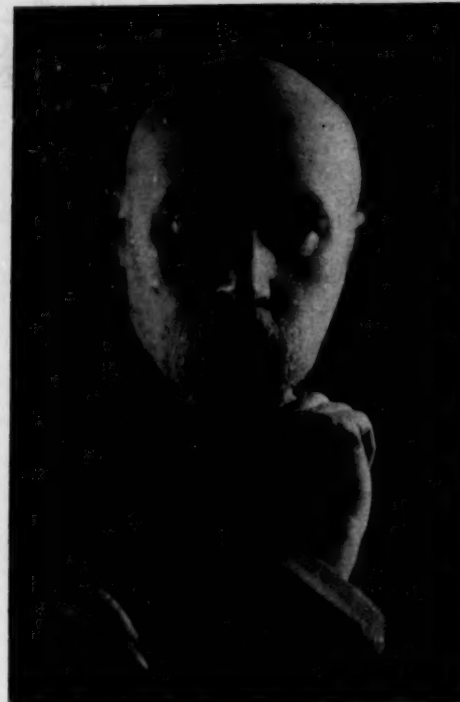
"From what we know of the Stone Age, we can state that at that time art existed practically in every home. As a matter of fact art was a part of the daily work; every home had its own artist, who carved wood, chiseled stone figures, painted garments, pots, etc.; there was music, traces of which, to my sorrow, are very scarce, as the instruments were made of wood presumably, and therefore decayed. Gradually music was driven out of homes of the people, through culture—or rather through false culture. We are living at present at a time where it is of most importance to give the people art, and to give art as education, free to every child in public schools—or else to create special centers all over the cities and villages, where every child could get instruction in music, graphic, plastic and dramatic arts.

"Children must be prepared to meet the new era, purified through art. The present children are going to live in the near future in another world than that in which we lived and are living. Shall we deny them what was denied to us? Let us not commit an irreparable crime against the little ones. Art destroys hatred and creates beauty in our hearts. And if children be given spiritual beauty in harmony with their physical beauty, then war, hatred and sickness will disappear like darkness when the sun appears. We must start the great work at once. Probably many mistakes will occur, but it is a crime to delay it. Thousands of honest and true artists will answer a call which is so near to their hearts. What true artist has not dreamed of imparting his knowledge to the masses, especially to children? It is a question of organization, which is easily solved. A few community meetings will bring unheard-of results. Art centers can be temporarily established in public schools, churches, libraries and museums. Public school centers can be opened for instruction in music, graphic, plastic and dramatic arts, so arranged from 3 to 9 p. m. as not to interfere with the regular schedule—in other centers all day. Instruction in music will require only one or two private lessons weekly, besides class instruction. So, for example, the child can take two private lessons a week for piano or any other instrument, one class lesson in ear training, solfège and rhythm, one class lesson in modern plastic dances, and one class lesson in one of the graphic arts. In advanced classes, there should also be a class in dramatic art. If every child should spend only one hour every day in studying all arts, the result would be remarkable. Talent will be discovered, almost daily, and we will not have to wait two centuries for the birth of a genius. They will be born much oftener than we think. Arrangements should be made in schools to let children out one hour earlier, if they take courses in art.

"When a call for instructors is issued, thousands will come. A true artist will understand this spiritual message. He will come unselfishly, sacrificing, as he always does, and he will become a spiritual educator, which for centuries was the dream of his life. Such community centers of art will become in the near future the spiritual centers, where the children will show us the light.

"The expense for the upkeep of such centers should be borne by the communities at first, later by the State or Federal governments. Billions are spent for the education in art by the people. In the beginning it is advisable to have every community share the expenses. Every family will pay gladly for the instruction of their children, such a share as is decided in their meetings. It will be always far less than what they pay at present for private instruction. In the poor neighborhood, the city should pay the difference collected between what might be and the actual expenses necessary for the upkeep of such a center. Representatives in the State Senate should be immediately urged to get provisions for this work through taxation. For example, a person who has three children, under fifteen and above six, and who pays a Federal tax of \$5,000, should pay art education taxes in proportion to this amount, and to the number of children, who will receive free instruction in all branches of art, which would cost a fortune if given by private teachers. Until such a law is passed, which will doubtless take a long, long time, an immediate call for meetings in all communities should be issued, where all questions could be solved easily and instruction start without delay."

Mr. Lichtmann's notes also detailed his schedule of instruction to be given in such community centers, which is interesting in itself, but may be reserved for some future time when the existence of such centers has been assured. The Master Institute of United Arts is, in the meanwhile, an example of what such a center can be made under ideal conditions. Its pupils range from beginning children up through to adults of more than middle age. Of course it



© Fernand de Guedre, Chicago  
**PROFESSOR NICHOLAS ROERICH,**  
honorary president of the Master Institute of United Arts,  
Inc.

would rarely happen that a center could offer so distinguished a faculty as the Institute has, through which it is able to provide for its pupils the best instruction that can be had at fees which are not so small as to suggest charity, but still are distinctly within the reach of the general public.

### Fine Concert by Erie Festival Chorus.

Under the direction of Morris G. Williams, the Erie Festival Chorus gave the first of a series of choral concerts at the First Presbyterian Church, Erie, Pa., December 14, and scored a brilliant success. Mr. Williams has worked unceasingly to make the chorus a vital part of the musical life of the community, and this concert proved that his efforts have taken effect. The chorus is well balanced, the tone good and there is plenty of volume. The next concert will take place the end of February. The Spring Festival of this organization, with Mr. Williams at the helm, is assured, and much enthusiasm is being shown in the forthcoming event.

### Yost in Second Pittsburgh Recital

Gaylord Yost, violinist, appeared in his second recital at the Pittsburgh Musical Institute on December 12. His program was: sonata in D (Handel), concerto in B minor (Saint-Saëns), Six Pictures: Distance, Rocks, Ripples, Hills, a Mirage and Murmuring (Cecil Burleigh), Humoresque (Palmgren), Slavonic Dance in G (Dvorak-Kreisler), Waves at Play (Grasse), and rondino (Vieuxtemps). William H. Oetting supplied the accompaniments.

### Middleton Busy All of January

Arthur Middleton, now singing in California, will start the new year by singing in Oakland, Cal., today, January 4; January 5 he will appear in Medford, Ore.; 10, Tacoma, Wash.; 12, Pullman, Wash.; 15, Lewiston, Mont.; 18, Cheyenne, Wyo., and 20, Grand Junction, Colo. Other cities where he will sing during the month are Houston, Port Arthur, and Dallas, all in the State of Texas.

### Metropolis Club Musicales a Big Success

It was unanimously agreed that the musicale held at the Hotel Biltmore by the Metropolis Club was the most successful and most thoroughly enjoyable of the annual musicales in their thirty years of existence. John Charles Thomas, Beniamino Gigli, Suzanne Keener and Lucile Orrell were at their best and gave a splendid program.

### Gerhardt at Carnegie Hall

Elena Gerhardt, at her second recital of the season in New York at Carnegie Hall on the evening of January 16, will present a popular program of classic, English and American songs.



Dushman Photo

**MAURICE LICHTMANN,**  
vice president and head of the piano department of the  
Master Institute of United Arts, Inc.

You'll hardly have a pupil who, for instance, combines chamber music and sculpture?"

Mr. Lichtmann smiled. "Exactly a combination that we happen to have," said he. "It's an elderly gentleman, too, who at last has found the time to pursue the arts that have always interested him as a dilettant. The whole subject of art education is a tremendously important one today," he went on, waxing enthusiastic. "We owe it to children to educate them in the arts, for knowledge of art

**Maestro A. SEISMIT-DODA** Successful exponent of the  
64 West 39th Street, New York real Italian vocal method Phone 4045 Fitz Roy  
(Composer, member Royal Academy of St. Cecilia of Rome, Italy; formerly of the faculty vocal and coaching department National Conservatory of Music of New York, and of New York German Conservatory of Music. Chevalier of the Crown of Italy.)

**HAROLD HURLBUT**  
**TENOR — DE RESZKE DISCIPLE**  
**319 WEST NINETY-FIFTH ST.**

RIVERIDE 6486



Photo © Lumiere, N. Y.

# Suzanne Keener

# TITO SCHIPA

**Coloratura Soprano**  
**Metropolitan Opera Company**

Exclusive Management:  
**R. E. JOHNSTON**

L. G. Bred and Paul Longone, Associates  
1451 Broadway New York City

**"PRINCE OF THE  
RECITALISTS"**

Management:  
**EVANS & SALTER**

506 Harriman National Bank Bldg.  
Fifth Avenue and 44th Street, New York  
Mason & Hamlin Piano Used Victor Records





MARY E. DOWNEY,

organist and composer, artist pupil of Pietro A. Yon, whose work, *Mass in Honorem S. S. Sacramenti*, has just been published by J. Fischer & Bro. Miss Downey's home is in St. Paul, where she studied voice with Mrs. Frederic Snyder. She is considered one of Minnesota's best known musicians.

CLARA BOSWELL  
LOCHRIDGE

of Mayfield, Ky., normal teacher of the Dunning System of Improved Music Study for Beginners, who gave a talk before the Kentucky Federation of Women's Clubs of the first district, which convened at Paducah, Ky., explaining "this unique method which turns the tedious drudgery of elementary work into a delightful recreation and the difficult road to a musical education into an enchanted route leading to Music Land, where Scales and Transposition and Modulation and Dominant Seventh Chords are the great high favorites in the games provided by the rulers—King Harmony and Queen Melody." To know how to appeal to the mentality of a child and to know in just what manner to couch ideas and thoughts is the art taught teachers who have the Dunning work. Mrs. Lochridge hopes soon to see the Dunning system as well established in Kentucky as it is in other States. She is to conduct a teachers' training class.



IVOR NOVELLO,

English composer and motion picture star, has arrived in America. His newest ballad, *The Land of Might-Have-Been*, is developing into a real success. (Bertram Park photo)



ASHLEY PETTIS IN TEXAS.

Ashley Pettis, pianist; Mrs. J. S. Knauer, president of the Ladies' Auxiliary of the Y. M. C. A.; Marshall Brumbaugh, baritone, in front of the High School auditorium of Denison, Tex., where Mr. Pettis opened his Southern tour.

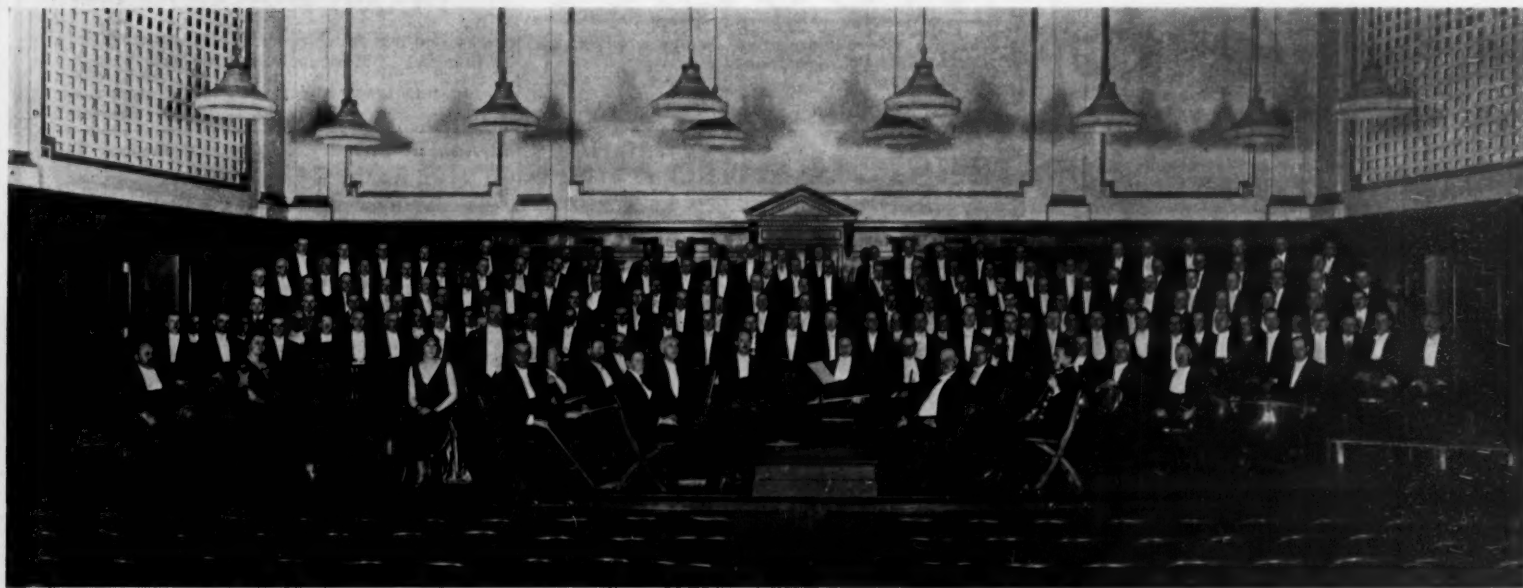
REBA PATTON,

the possessor of a lyric soprano voice of wide range and fine texture. Miss Patton has operatic possibilities, and is at present studying with Giuseppe Boghetti. This young singer will be a member of the vocal class which Mr. Boghetti will take to Italy in the spring for appearances in opera there.



MIECZYSLAW MUNZ,

the young Polish pianist who captivated a critical New York audience at his debut recital in Aeolian Hall, on October 20 last, and again won new laurels at his second recital on December 7.



THE ORPHEUS CLUB OF SPRINGFIELD, MASS.

photographed on the occasion of Jeannette Vreeland's recent appearance as soloist with the organization. According to the press, Miss Vreeland scored an instantaneous triumph, such phrases as "She quickly showed herself one of the best of the singers heard at the Orpheus Club in a long time past" and "It is difficult to see how a better choice could have been made" being but two of the tributes paid the soprano by the critics. John J. Bishop, conductor of the Orpheus Club, is to be seen at the right of the conductor's desk and Alfred De Vato, pianist of the Boston Ensemble, is the gentleman at the extreme left of the picture. (Woodhead Photo Company, Inc.)

## CHICAGO APOLLO CLUB'S PERFORMANCE OF THE MESSIAH, A FEATURE OF CHRISTMAS WEEK

Garrison and Thomas Heard at Kinsolving Musicales—Bush Orchestral School to Give Concert Soon—Costume Recital at MacBurney Studios—Visitors—Notes

Chicago, December 30.—A joyous audience filled every seat in Orchestra Hall, Sunday afternoon, December 24, the occasion being the annual production of The Messiah by that wonderfully equipped choral body, the Chicago Apollo Club, directed as usual by that talented and exceptional conductor, Harrison M. Wild, ably seconded at the organ by Edgar A. Nelson, with the addition of four delightful soloists and the Chicago Symphony Orchestra. At no period in its existence has this body given such a rendition of this great musical work and enough cannot be said of its several good points. Such a solid mass of tone coming out into the auditorium, melting into beautiful interpretation, floating away and audible, in varied colored hues, has seldom been so agreeably delivered and was electrical in effect. Synchronizing of these harmonious tones together with their aptitude in precision of attack made the performance well nigh technically all that could be expected. Never was the English language more clearly enunciated, every word could be heard by everybody. It was a strong outstanding virtue worthy of special comment—a realization of years of anticipation by Americans. Of the soloists, Muriel Kyle, soprano, rendered very efficient service with a voice and art in every way adequate. Eva Horadesky was in good voice, displaying to advantage her rich mellow contralto throughout all of her recitative. Robert Quait, tenor, carried his part with aplomb, with voice of unusual timbre and good cantabile, clear and resonant. John Barclay, baritone, was a great delight. His well schooled, rich, sonorous voice and art being equal to all anticipations. Seldom has this part been sung so well. Of Mr. Wild, it may be said that he has again distinguished himself by delivering a musical surprise. Mr. Nelson's work at the organ was very creditable. Altogether, with the magnificent musical strength of the Chicago Symphony Orchestra, it proved a gala afternoon in the history of the Apollo Club and its director.

GARRISON AND THOMAS SCORE AT KINSOLVING MUSICALES.

With two such artists as Mabel Garrison and John Charles Thomas as soloists, it is no wonder the Blackstone Crystal

Ballroom was crowded to capacity for the fourth Kinsolving Musical Morning, on Thursday, December 28. With her charming personality and beautiful singing Miss Garrison proved a favorite from the beginning and won the hearts of her listeners in Pergolesi's Arietta and Mozart's aria, No, no, che non sei capace, with which she opened the program. In her second group, comprising three Nursery songs by Moussorgsky and the Chopin-Viardot mazurka, Aime-moi, the soprano wove her spell deeper and deeper into the hearers' hearts and hers was success

sides several encores. William Janashek was at the piano for Mr. Thomas.

### BUSH ORCHESTRAL SCHOOL IN SECOND CONCERT

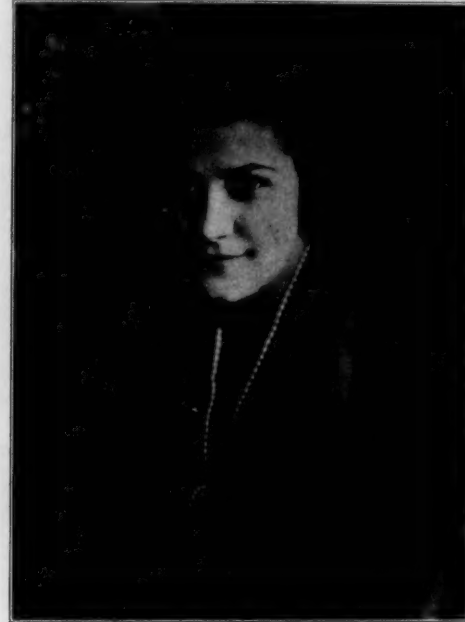
The second concert of the series given by the symphony orchestra of the Bush Conservatory Orchestral School will take place in Orchestra Hall, Monday evening, February 5. Richard Czerwonky, conductor of the organization, is planning a program of unusual interest. There will be three soloists, all of whom are members of the master class of Bush Conservatory.

### MACBURNAY STUDIO ITEMS.

Program number three of the MacBurney Recital Series was given in Recital Hall, Fine Arts Building, Thursday evening, December 21. Leola Turner, soprano, was exploited together with Elsa Fern MacBurney in costume songs, solos, and duets with Anna Daze, accompanist. Miss Turner possesses a clear and resonant voice and, in the



ELSA FERN MACBURNAY,  
soprano.



LEOLA TURNER,  
soprano.

**FRANCESCO DADDI**  
Of Chicago Opera Association  
Specialist in Voice Placing and Coaching for Opera, Stage and Recital  
Studio: 726 Fine Arts Building Chicago, Ill. Harrison 5755

**Bush Conservatory CHICAGO**  
KENNETH M. BRADLEY President EDGAR A. NELSON Vice-President  
EDWARD H. SCHWENKER Secretary

An Institution of National Prominence, offering accredited courses leading to Certificates, Diplomas and Degrees in  
Expression Language Music Acting Dancing

Normal Courses in these subjects and PUBLIC SCHOOL MUSIC  
The greatest faculty ever assembled in any American institution of Music and the kindred Arts, including over 30 artists, many of international reputation. Special announcement is made of the exclusive teaching engagement of  
OTOKAR BRUCKER, world-renowned violin pedagogue and teacher of Jan Kubelik, Jaroslav Kocian, Erika Morini and many leading violinists. Applications accepted NOW.  
BRUNO STINDLER, famous cellist, for twenty-five years soloist with Chicago Symphony Orchestra.

**MASTER SCHOOL (Tuition Free)**  
Charles S. Peterson, Patron. Edgar A. Nelson, Dean.  
For training of exceptionally advanced students of Piano, Voice, Violin and Composition. Write for further information.  
**FINE DORMITORIES FOR STUDENTS**  
Only Conservatory in Chicago maintaining extensive dormitories for men and women students. Excellent equipment. Make Reservations NOW.  
NEXT TERM OPENS FEBRUARY 5th  
Write for catalog and full information (mentioning your course of study) to  
M. C. JONES, Registrar, 839 North Dearborn Street, Chicago, Ill.

**AURELIA ARIMONDI**  
First Prize, Milan, Italy, Conservatory

**VITTORIO ARIMONDI**  
Leading Basso Chicago Opera Association and all the Principal Theatres of the world  
Voice Placing, Coaching for Opera, Stage and Concert Department  
Studio: 612 Fine Arts Building Chicago

**Chicago Musical College**  
MAURICE PIANIST PEDAGOGUE  
VERA-KAPLUN CONCERT PIANIST

**ARONSON**

**HERMAN DEVRIES**  
Formerly baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera, and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, etc.  
**VOCAL TEACHER**  
MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR  
Studio: 518-528 Fine Arts Building Chicago, Ill.

**MARSHALL,**  
MANAGEMENT: HARRISON AND HARSHBARGER

**VITTORIO TREVISAN**  
of Chicago Opera Association  
FOCAL STUDIOS  
426 Fine Arts Building, CHICAGO, ILL.

**NICOLAY**  
Basso for twelve consecutive seasons with Chicago Opera Co., now free to accept dates.  
For further information  
Address: AMERICAN EXPRESS, PARIS, FRANCE

**Jessie CHRISTIAN**  
Soprano Management: Harrison & Harshbarger, 1717 Kimball Bldg., Chicago, Ill.

**HERBERT GOULD**  
BASSO  
Management: Harrison & Harshbarger, 1717 Kimball Bldg. Chicago, Ill.

**GUSTAF HOLMQUIST**  
BASS-BARITONE  
Private Address: 1430 Argle Street  
Address Bush Conservatory, 839 North Dearborn Ave., Chicago

**EDGAR NELSON**  
Piano and Organ Instruction  
BUSH CONSERVATORY 839 North Dearborn Street, Chicago

**ALEXANDER RAAB**  
Pianist  
RATHAUS STR. 20, VIENNA, AUSTRIA

**World's Famous Tenor**  
1717 KIMBALL BUILDING, CHICAGO, ILL.

**Knupfer Studios**  
SCHOOL OF MUSIC and DRAMATIC ART  
under the direction of  
**WALTER KNUPFER**  
PIANO PEDAGOGUE  
assisted by an able corps of instructors in all branches of Music and Dramatic Art.  
Students prepared for professional careers.  
Teachers' Certificates, Diplomas, and Degrees.  
Address—Secretary, Suite 400, Fine Arts Bldg., Chicago, Illinois.

**CHICAGO COLLEGE OF MUSIC**  
Esther Harris Dua, President A. G. Dua, Mgr.  
All Branches Musical and Dramatic Art, Opera, etc. 1234 KIMBALL HALL

**THOMAS NOBLE MACBURNAY**  
Full Stage Experience VOICE  
Each Week  
606-609 Fine Arts Building, Chicago Phone, 8968 Wabash

**BRODSKY**  
TENOR  
Management Samuel D. Selwitz 1512 S. Trumbull Ave., Chicago

**THEODORE HARRISON, Baritone**  
Dir. Music Dept., Lyceum Arts Conservatory, will conduct summer normal class in Interpretation and Repertoire for Students, Teachers and Professionals.  
1160 N. Dearborn St., Chicago. Available Solo Engagements

**GRACE WELSH**  
PIANIST—COMPOSER  
American Conservatory Chicago



Both voices blended harmoniously in duet. The singing method of the school was well illustrated in their clear enunciation throughout the entire program. Miss Turner sang a group in French.

#### BUSH MASTER SCHOOL EXAMINATIONS JANUARY 10.

January 10 is the date for the next examinations for admission to the Bush Conservatory Master School. Candidates for the master classes in piano, voice, violin and composition will be considered by the Dean and faculty of the Master School in the Conservatory Recital Hall at 2.30 P. M.

Edgar A. Nelson is the Dean of the master school and Charles S. Peterson is the patron of the master classes which provide free tuition under artist teachers to the successful candidates for a period of two years.

The faculty of the Master School, under whom the master classes are conducted, contains many well-known names. In the piano class the instruction is given by Jan Chiapusso, Edgar A. Nelson and Mme. Julia Rive-King. The vocal and master classes are under several well known teachers covering various phases of their work, namely: Charles W. Clark, Boza Oumiroff, Gustaf Holmquist and Herbert Miller. In the violin class Richard Czerwony and Bruno Esbjorn are in charge and the members of the composers' class are doing their work under Edgar A. Brazelton.

The past two years have shown some very successful results with students of the Bush Master Classes. Several students have made appearances in Orchestra Hall and have scored successes either as soloists with the Bush Conservatory Symphony Orchestra or in independent numbers. They have shown gratifying talent and fine training which have brought enthusiastic praise from critics and public alike.

In many other ways, too, the master class students are given professional opportunities by the management and their careers assisted and encouraged wherever possible. Some of the former master class students are now fulfilling professional engagements, and others are completing their studies.

#### STURKOW-RYDER STUDIOS PROGRAM.

A piano recital was given in the Sturkow-Ryder studios Saturday afternoon, December 23, by Henry Zettelman, pupil of Eugenia McShane, assisted by Janet Friday, pupil of Mme. Sturkow-Ryder. Mr. Zettelman, who is the son of the tympanist of the Chicago Symphony Orchestra, played Bach, Beethoven, Saint-Saëns, Beecher, Tschai-kowsky, Chaminade and Rachmaninoff numbers. Miss Friday's offerings were by Grieg, Chopin, Bach and Von Weber.

#### BRADFORD MILLS A VISITOR.

Among the out-of-town managers who called at this office during the past week was Bradford Mills, now connected with the San Carlo Opera Company, of which Fortune Gallo is the successful manager, and for which organization Mr. Mills is now making bookings. Mr. Mills' stay in Chicago was of short duration, he being on his way to Kansas City and the West. Among other things, he informed this office that the San Carlo Opera Company would, this Spring, give a season of grand opera in Havana.

#### JULES DAIBER HERE.

Jules Daiber, manager of Ganna Walska, was in Chicago over the holidays in the interests of his celebrated artist, who, in all likelihood, besides singing in recitals in Chicago will also appear here in opera, having just been engaged by Manager Hurok to sing with the Russian Opera Company at the Auditorium and probably making her debut in Sniegourotchka.

#### EVANS IN CHICAGO.

Among the other visitors here this week was Evans of the firm of Evans & Salter, managers of Galli-Curci, Schipa and Lhevinne. Mr. Evans told this office many interesting things regarding Mme. Galli-Curci, among which was a contemplated world tour, offers having already come from Australia, Germany, England, France and Italy.

#### MUSICAL NEWS ITEMS.

Carl Craven, now under the management of Harry and Arthur Culbertson, has been engaged to sing the tenor role in The Messiah at Ottumwa, Ia., December 24.

The Ladies' Chorus of Charles A. Stevens & Brother of sixty voices, under the direction of Carl Craven, gave two programs a week ago Monday night, at the Y. M. C. A. Hotel and the following Wednesday night at Speedway Hospital. Gwendolyn Griffin, soprano, a pupil of Mr. Craven, has been engaged to sing Annabelle with the Valentine Robin Hood Company, January 1.

Robert Kaseberg, baritone, and Joseph Seme, bass, pupils of Karl Buren Stein, were the soloists at the benefit concert for the Glenwood Boys' School, December 18. The Auditorium Conservatory, of which Dr. Stein is president, presented piano pupils of Anna Straka, voice pupils of Ruth Dahly Walker, and dramatic pupils of Ruth Timme in recital in the Conservatory Hall, December 28.

#### SWEDISH CHORAL CLUB.

The popular Swedish Choral Club delivered a program of majestic Swedish music to a capacity gathering at Orchestra Hall, Wednesday evening, December 27, conducted by Edgar A. Nelson. Assisting was Harry T. Carlson at the organ, fifty-six members of the Chicago Symphony Orchestra and the following soloists: Esther Nelson Hart, soprano; Edna Swanson Ver Haar, contralto; Arthur Kraft, tenor, and René Lund, baritone. The evening yielded a musical treat independent of the fact that a lack of choral rehearsal was evidenced in the first part of Grieg's Olav Trygvasson, but from there on cohesion was obtained and the hearty response and splendid blending was grand and inspiring. It became a very impressive performance to the end, having majesty and great tonal strength. The Christmas Oratorio following was delivered with fine effect, all participants being entitled to much commendation. Mr. Nelson, gaining in favor and strength, wields his baton with sureness and aplomb. His great versatility as a musician

## NYIREGYHAZI

(Pronounced NEAR-ECH-HAHZI)

"Carries away the listener."—H. T. Finck, New York Evening Post.

Management: R. E. JOHNSTON

Associates: L. G. BREID and PAUL LONGONE

1451 Broadway, New York City

KNABE PIANO USED

AMPCO RECORDS

# Stieff



# Pianos

"The Artist Stieff" is one of the few musical instruments still made according to the fine old art of piano building. The "Stieff Tone" is famous with the artists of three generations. It is the voice of the Stieff alone. It is inimitable.

(Send for the new catalog.)

Established  
1842

CHAS. M. STIEFF, Inc.

Baltimore  
Maryland

causes him to be regarded as coming overshadowing personality. The club fully sustained its reputation for fine ensemble singing. Miss Nelson, soprano, sang with a beautiful clear and telling tone, and did very efficient work. Miss Ver Haar charmed with her personality and resonant contralto. Mr. Kraft delivered the music falling to him with the same efficiency characterizing his former appearances. Mr. Lund, baritone, pleased in all he had to do. Mr. Carlson was an able second to the conductor at the organ, and the Chicago Symphony Orchestra added lustre to the entire performance.

#### ORCHESTRA FEATURES CHAUSSON SYMPHONY.

The backbone of this week's Chicago Symphony Orchestra program was Chausson's beautifully noble B flat symphony, which had a virtuoso performance in the hands of the Chicago Symphony Orchestra led by Conductor Stock. This meaty symphony could not have been more magnificently played than on this occasion, and the reading given it was one of the highlights of the present season. Naturally, music like Wolf-Ferrari's Secret of Suzanne overture and Louis Victor Saar's From the Mountain Kingdom of the Great Northwest suffered somewhat by the contrast, yet they, too, received admirable handling and earned the enthusiasm of the public. Returning after an absence of two seasons, Toscha Seidel appeared as soloist, playing the Beethoven concerto. While the number was well done from the technical point of view, Seidel seemed to miss the "grand" note so essential in this Beethoven classic. He was feted to the echo by the listeners, who tendered him a warm welcome.

#### OSCAR HATCH HAWLEY HERE.

Oscar Hatch Hawley, well known to the readers of the MUSICAL COURIER, was in Chicago last week and paid this office a short visit. Mr. Hawley is now conductor of the Iowa State University Band at Ames (Ia.), and under his direction that band has been made one of the best among those of American universities. It was suggested to Conductor Hawley that his band appear in competition with others, and his answer was that he and his band were ready to accept a challenge from any other university. Inasmuch as schools compete on the gridiron, in gymnasium, on tracks and also are challenged to debate, why could not bands of those universities compete for first recognition, and appoint for referees, leading musicians of the country? Anyway, Hawley and the Iowa State Band, though not issuing a challenge are not opposed to the competition.

JEANNETTE COX.

## BERUMEN INTERVIEWED

(Continued from page 16)

errors to creep into my work and was growing careless. "This will never do," I said to myself, and henceforth I watched myself carefully. But after all, life would be a dreadful bore if one had nothing for which to work and to look forward to.

#### TRUE HAPPINESS.

"Do you remember that play of Laurette Taylor, called Happiness, in which the rich but self-satisfied lady cannot understand why one so much less fortunate can be happy? And then you are shown that it is because the latter has a goal.

"And not only must we have a goal, but we must be willing to work for that goal to the limit of our endurance. Only then can we be truly appreciative of its worth. That applies to all things. It is human to prize only that for which we work and for which we pay, whether it be in money or in service. It is the student who works his way through college who appreciates the value of a college career. It is the standee at the opera house who appreciates it when some one invites him to view a performance seated. And it is the music student who works and overcomes innumerable difficulties who becomes truly a great artist.

"That is one reason why I do not approve of giving

lessons for nothing. Only once did I deviate from this resolution—and even then very much against my better judgment. Now, in the words of all good Americans, never again! Whatever is worth having is worth making sacrifices for, whether it is a musical education or milady's new hat."

H. R. F.

#### Havens to Play Novel Respighi Work

Catholic in his taste and ever in search of novelties for his recitals, Raymond Havens, the pianist, has arranged a well-varied program for his forthcoming recitals in Boston and New York. From Italy, where he spent a good part of last summer, Mr. Havens brought a promising composition by Respighi, Tre Preludi Sopra Melodie Gregoriane, probably for its first performance in America. Another worthy addition to the pianist's repertory which he will play is A Hill Tune, by the rising Irish composer, Bax. The other pieces comprise Vivaldi's concerto in D minor (transcribed by J. S. Bach), the sonata Appassionata of Beethoven and numbers from Chopin and Liszt. Mr. Havens will play at Jordan Hall, Boston, Wednesday afternoon, January 10, and at Town Hall, New York, on the following Monday.

#### Hempel Offers Delightful Program

Frieda Hempel has chosen the following delightful program for her second New York recital of the season at Carnegie Hall on the evening of Tuesday, January 9: Widmung, Schumann; Der Schmetterling, Schubert; In Waldeseinsamkeit and Blinde Kuh, Brahms; aria with two flutes from Etoile du Nord, Meyerbeer; a group of seventeenth century songs, a group of Irish songs, and the Strauss Waltz Song, Voce di primavera. Miss Hempel will be assisted by Conrad V. Bos, at the piano, and Louis P. Fritze, flutist.

#### Brennan Pupil Wins Favor

Cathleen Baxter, a member of Agnes Claire Brennan's interpretation classes at Marymount College, where the latter is an artist instructor, played with success at St. Joseph's College, Brooklyn, on December 2. The occasion was a musicale and tea given in honor of Rt. Rev. Thos. E. Malloy by the members of St. Joseph's Alumnae of Brentwood. Miss Baxter played numbers by MacDowell and Rachmaninoff with excellent tone and interpretation, and was received with much enthusiasm.

No. 4

New York, January 4, 1923

**T**ILLA GEMUNDER comes from a musical family. Her grandfather, George Gemunder, was the internationally known maker of violins—before beginning her voice training Miss Gemunder was an exceptional violinist and an excellent pianist. Few singers have had such advantages—she is a singer AND a musician. The orchestral conductors of the country will, I am sure, bear me out in my statement that this combination is rare among singers of the present day. W. C. D.

(To Be Continued)



**ZERFFI** Teacher of Singing  
STUDIO:  
309 West 78th Street  
Voice Production without interference Phone 9139 Schuyler

**JOSEPH REGNEAS** VOCAL INSTRUCTION  
125 W. 80th St., New York  
Tel. 8786 Schuyler  
Consultation only by appointment

**LINA COËN**  
Accompanist and Coach — Specialty French Repertoire  
Studio: 308 West 97th St., New York City. Phone Riverside 7830

**PYNE** SOPRANO  
Concerts, Recitals, Musicales  
DATES NOW AVAILABLE  
For particulars address  
Mgt.: Alfred W. Minto, 140 West 42nd Street, New York Tel. 2951 Bryant

**GEORGE E. SHEA** Teacher of Vocal Art and Operatic Acting  
545 W. 111th St. New York  
Phone Cathedral 6149

**EZIO LABROMO** TENOR  
TEACHER OF SINGING  
Available for Concert and Opera  
118 West 73rd Street, New York City Telephone 9509 Columbus

**LEON RAINS**  
VOCAL INSTRUCTION  
Studio: 292 West 92nd St., New York Telephone Riverside 8488

**Arpad Sandor**  
PIANIST  
METROPOLITAN MUSICAL BUREAU  
AEOLIAN HALL NEW YORK

**Estelle LIEBLING**  
Soprano  
Management: Daniel Mayer Aeolian Hall, New York  
Studio: 145 West 55 St., New York  
IN JOINT RECITAL WITH  
**George Stewart McMANUS**  
Pianist  
Management: Daniel Mayer Aeolian Hall, New York  
Studio: 145 West 55 St., New York



**Miami Conservatory**  
MIAMI, FLA.  
**BERTHA M. FOSTER, Director**  
Music in all its branches, Art, Dramatic Art, Aesthetic Dancing and Languages.  
Write for prospectus

**HEMPEL**  
Assisted by Coenraad V. Bos, Pianist  
Louis P. Fritze, Flutist  
Management of Frieda Hempel  
185 Madison Avenue New York

**CLEMENTINE DE VERE** Prima Donna Soprano  
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.  
Also: VOCAL TUITION  
Address: 109 Riverside Drive, N. Y. City Phone Schuyler 8399

**ROMUALDO SAPIO** Vocal Teacher  
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.  
Phone Schuyler 8399

**GRAND OPERA SOCIETY**  
of New York  
**ZILPHA BARNES WOOD, Director**  
VAN DYCK STUDIOS  
939 Eighth Avenue  
near 58th St.  
NEW YORK  
Telephone Circle 3422; 6130  
is Prepared to Accept Engagements for Grand Opera complete, full chorus or in condensed form.  
Private Musicales, Costume Recitals, etc.  
WONDERFUL OPPORTUNITY  
for young singers to learn repertoire and Opera in English  
Auditions—Mondays and Thursdays from 1 to 2.30 p. m.

## REVIEWS AND NEW MUSIC

### A Correction

Inadvertently the song, Breath of Roses, reviewed in the issue of December 28, was attributed to Edward Royce, whereas the composer is George F. Boyle. Of Boyle's song it was intended to say it is joyous throughout, with reference to the lady-love. It runs along happily with arpeggios, a real melody, natural modulations, crisp accompaniment in triplet-figure in part, and return to the first stanza melody, ending on high A (optional E), low E being touched several times in the song. This song has a fine printer's get-up, with a black monogram on a bright red background, printed on tan-colored, thick paper.

(Composers' Music Corporation, New York)

### Six Songs by Gustave Ferrari

These six songs are all settings of French words by Marguerite Burnat-Provins. They are provided with English translations by Frederick H. Martens, and the English titles are as follows: Now I Walk Without a Care, I Placed Between My Lips, I Love You, It Was While the Moon Slowly Rose, On Leaving You, And You Said. The composer uses some modern harmonies, but the songs are not what would be called modern (in the common sense of excessive dissonance and no melody). They are all of them melodic, and the melodies are good, easy to follow, flowing, rhythmic. At the same time the accompaniments are very brilliant and effective without being excessively difficult. On the whole, these works are a very interesting addition to the song literature of the day.

The Composers' Music Corporation must be commended upon the splendid way in which the music is printed. The edition leaves absolutely nothing to be desired and is a notable example of the printer's and publisher's art.

### Humoresque, Op. 12, No. 2 (for Piano)

Ernest Hutcheson has turned out a real masterpiece in miniature in this Humoresque, which might also well be called Etude. It is, alas! extremely difficult, far beyond the capacity of the average amateur, whose enjoyment of it will be limited to hearing it on the concert stage or the reproducing piano, for which Mr. Hutcheson will no doubt record it if he has not already done so. It is a light, vivacious, gay bit of modernism, based on flowing, broad harmonic lines within a scheme of chromatically altered passing tones, rather bewildering, but perfectly logical and extraordinarily effective. The three-eighths bar is sometimes broken up into nine-sixteenth notes of chromatics, diatonics or scintillating two-hand arpeggios, and the entire rhythmic plan of the piece is strangely haunting, with diminution and augmentation used in such a way that there is constantly the impression of the high-lights of stringendos followed by points of sustained flight, soaring. The piece is of concert size, covering fourteen pages, and it is safe to predict that it will quickly find its way to the programs of players who are looking for impressive and effective new music.

### Four Lyric Pieces for Piano

These are entitled Primula Veris, by Lodewyk Mortelmans, and are simple, light and easy works which may well be played by musicians of moderate skill. They are after the nature of Grieg's famous lyric pieces, a style at which Schumann and Mendelssohn also tried their hands, and even Chopin in his preludes. There will always be a demand for such pieces, both for teaching and, perhaps still more, for the idle hour of twilight when the mind craves lightness and ease. Mr. Mortelmans writes always somewhat in the folk-song idiom—simple little tunes cleverly developed and harmonized with much skill.

### Liszt, Love Dream, No. 3 (from the Concert Programs of Rudolph Ganz)

This is a new edition of the most famous of all Love Dreams. It has been edited with the most extreme care and is beautifully printed and bound. It is an edition students will be glad to possess.

(J. & W. Chester, Ltd., London)

### East of Suez

Suite from the incidental music to the play by W. Somerset Maugham, by Eugene Goossens, op. 33. This book is furnished with a most startling modernistic cover, of a sea-robber, apparently, or a Chinese god waving his sword and dancing about amid waves and flames. The tunes upon which the music is made are partly of Chinese origin, and the method of orchestration evidently also Chinese, with various drums, gongs, etc. This whole suite is highly complex modernism and quite defies description. It could not be played by any but the most skilled performers, and for the majority of people will be nothing more than a curiosity. Perhaps some of our music guilds will give us an opportunity to hear it in concert form? It would seem to be worthy of it.

(Carl Fischer, New York)

Two Piano Compositions, Emil Frascard; Three Piano Compositions, W. H. Potstock; Arrangement of Schubert's Moment Musical, Leopold Godowsky; Three Sonatas for Piano, Charles Arthur; Badinage for Violin and Piano, Felix Winternitz; Arrangement for Violin and Piano of a Melody by Gretry, Alfred Poehon, and Song, Dawn of Tomorrow, by Leon E. Terry and Don Eure Atwood

The song, Dawn of Tomorrow, is a very attractive composition of a popular nature. A simple, flowing ballad with a good tune. It is written for high voice but the range is not excessive and the piano accompaniment is easy.

Alfred Poehon and Godowsky give us two interesting arrangements from the masters of a century ago, always welcome as a relief from the throes of modernism.

Felix Winternitz writes simple, easy, attractive violin music, excellent for study purposes. This Badinage will be a delight to teachers as well as students. It is a study in double stops, staccato and trills.

Three little flower pieces by Charles Arthur are entitled Mignonette, Forget-Me-Not, and Cornflower. They are

about second or third grade, and excellent for studio purposes.

The Potstock compositions are of the same nature and difficulty; they are entitled Giddy Goblins, Autumn Vision and Hungarian Rondo.

In this opus, Emile Frascard has turned out two most attractive pieces of medium grade. The waltz, entitled Call of the Sylphs, reminds one of Chaminade in its grace and charm, and the Seguidilla, a Spanish dance with an elusive rhythm, is delightful. F.P.

(Oliver Ditson Company, New York, Chicago, London)

### Five Spanish Sacred Motets (Douglas-Schindler)

It seems but fair to give credit to the translator of the texts of these five Spanish motets, Winfred Douglas, as well as to the editor of the music, Kurt Schindler. They are all for mixed voices, selected from composers who lived in the XVI Century, preceding Bach and Purcell. These composers are Francisco Guerrero, Cristoforo Morales and Thomas Ludovicus Victoria, the last-named being represented by three motets. But why "Sacred" Motets? Is not a motet sacred music anyway? As giving some information regarding these composers, the following is furnished:

Francisco Guerrero, born in Sevilla in 1527, was a pupil of his own brother Pedro and of the famous Morales, who was then choirmaster of the cathedral of the city. After an apprenticeship of three years in Jaén, which he spent as choir-leader of the cathedral, Guerrero returned to his native Sevilla, where he was induced to remain as choir-singer (this was a fine contralto voice). After the death of Morales in 1553 he received the tempting offer to become his successor at the cathedral of Málaga, having been chosen as the worthiest in a competition of the six most gifted Spanish musicians of the time. But the church dignitaries of Sevilla had by this time realized the splendid gifts of Guerrero, and they refused to release him; instead of that, they made him "maestro de capilla" of their own cathedral.

Morales was born in Sevilla toward the end of the XV century and died there in 1553. He entered the Pontifical Chapel in Rome in September, 1535, under Pope Paul III, to whom his second book of Masses is dedicated. Ten years later he followed a call to become "Maestro" at the cathedral of Toledo (1545), which position he exchanged in 1550 for a similar one in the chapel of the Duke of Arcos; 1551 he was in Málaga, 1552 he returned to Sevilla, where he died.

Victoria received his musical instruction from Escobedo and Morales. Like other Spanish composers, he went to Rome to pursue his studies, and there in 1565 he entered the Collegium Germanicum, the second largest musical institution of Rome at that time. The Cardinal-Archbishop of Augsburg, Otto Truchses, became his special protector. During this time Victoria wrote many Masses and Motets. He left Rome in 1583, to enter as chaplain into the service of Empress Maria of Spain (later of her daughter Margaritha). He held this position until 1594, when he was compelled to take a place as organist with a meagre salary. The exact date of his death is not known, but it must have occurred shortly after 1608.

Lamentabatur Jacob, composed by Morales about 1540, about the time of Martin Luther and the Reformation, is for five parts (two tenor-parts), slow, serious music, almost entirely in imitation, in minor, ending on the dominant. Ave Virgo, by Guerrero, composed about 1560, was so highly esteemed by Pacheco, the great painter of Guerrero's time, that he published a book, containing Guerrero's picture, with a long rhapsody on his Ave Virgo, which had more than contemporary fame. In it the composer made use of the first four notes of the Roman Catholic Salve, passing this salutation along from voice to voice until it reaches a climax, then dying away, also in the dominant, as did the preceding motet. The Victoria motets comprise Improperia, O Quam Gloriosum and Tenebrae Factae Sunt, this composer having been a pupil of Morales and Escobedo, and the work appeared about 1560. Like the other Spanish composers, he too studied in Rome, where the severe Roman Catholic spirit of the time is echoed in the music. Richer harmonies, antiphonal passages, and a series of plain songs, sung as solo by alto or baritone between the verses of the motet, are features of this work. O Quam Gloriosum (Victoria) begins with an open chord—namely, B flat, F and B flat—resolving at once into the tonic, four voices, a complete harmony; Tenebrae is scored for two sopranos, alto and tenor, and it is said, is in the current repertory of the Vatican choir. There is a trio in the motet, for two sopranos and tenor, and there is considerable life in the work. Some of the motets have been sung for the first time in

**VICTOR WITTGENSTEIN, Pianist**  
15 W. 67th STREET, NEW YORK CITY Tel. Columbus 2951  
Knabe Piano Ampico Records

**ALFREDO MARTINO**  
VOCAL TEACHER AND COACH  
435 West End Ave., N. Y. Phone 8743 Schuyler

**WOLDEMAR SCHNÉE (of Berlin)**  
Hand Specialist  
Hand-Training for Better Technique  
Treatment of "Overplayed" Hands  
(Recommended by Busoni, Joachim, Sefonoff, Breit-haupt, Tanciev, Clarence Adler, Joseph Lhévinne, Ernest Schelling, Oliver Denton, etc., etc.)  
In New York from Nov. 1, 1922,  
to Jan. 1, 1923  
For Consultations Address: 137 West 86th Street

**WURLITZER**  
Violin principle of sounding board gives grand piano tone to our upright pianos  
Send for catalog  
NEW YORK STORES IN NEARLY ALL PRINCIPAL U.S. CITIES  
AT 120 WEST 42 ST



America by the Schola Cantorum, conducted by Mr. Schindler, who is omnivorous in his search for and discovery of ancient music.

**Prelude in E Flat Minor and Rondo-Gavotte for Piano (Bach)**

Richard Burmeister, who was one of the prominent Liszt pupils in the 80's, later lived in America as pianist and teacher, now in Europe, issued these transcriptions of well known Bach pieces. The first is from the Well Tempered Clavichord, the second from the sixth violin sonata, and both are music such as everyone studied. The gavotte has been transcribed by Pauer, but in easier technical style than this of Burmeister. Fingering, phrasing, pedaling and marks of expression abound in this edition, which is commended as particularly suited to modern technic and spirit.

F. W. R.

(G. Schirmer, Inc., New York)

**"Love of Yesteryear"**

The popularity of Oley Speaks' songs on recital and concert programs speak for their singableness. This is another of the real Speaks type, frankly melodious, with an attractive lyric and a simple accompaniment. It is quiet in character, leading up in the third stanza to a climax *forte*, followed by a quiet close. Very effective recital number. Published in three keys.

(National Institute Edition of the Works of British Blind Composers, J. Fischer & Bro. New York, Agents, Ryalls & Jones, Ltd., London)

**Twenty-four Piano Pieces**

Here is something worth the attention of all pianists, of whatever grade, namely, twenty-four piano-pieces by British blind composers—Alfred J. Thompson, Sinclair Logan, Charles G. Broan, Hubert G. Oke, Llewellyn Williams, H. V. Spanner, Horace F. Witting, Alfred Wrigley, William Wolstenholme and Frederick W. Priest. From the outset they awakened the interest of the present reviewer, then claimed his admiration, and this grew into enthusiasm, with closer acquaintance with the works. The merit of the whole lot consists in their perfect naturalness and sincerity, with nothing forced or affected; the blind have no time for such foolishness! Yet with all this naturalness and melodiousness, one does not tire of them, for they are fresh and spontaneous, and have that elusive something, character, which keeps sustained interest. They range from about grade three to grade five (considering grade seven as most difficult), and it is very evident that all these blind composers (there are no women among them) have listened and worshipped at the feet of Bach, Mozart, Mendelssohn, Schumann, and the best of modern English composers. They do not know, nor do they need to know, the "futuristic" emanations and vaporings of Stravinsky et al. Debussy, yes; for whole-tone scales and melodies are found, but none of the horrific combinations in chords made up of all the tones of the scale, or of several half-tones chords, such as these extremists write. Having no musical ideas whatever, or barren ones at most, they nilly-willy have to cover up lack of these by manufacturing artificial tone-combinations, starting impossibilities, such as raise the resentment of hearers who consider that music should have beauty.

Five Lyric Pieces by Thompson (organist of the School for the Blind in Bristol, Eng.) are easy pieces, somewhat in the style of the early MacDowell, the first playful, the second in chords, the third a song, the fourth a valse lente, fifth a mazurka, and every one of them pleasing. Venetian Boat Song by Logan (born 1897) is in true Italian melody style, graceful and sweet; Autumn and Winter, by Broan (organist to the City of Westminster Guardians, whatever that means), are serious pieces, the first, "the saddest season of the year," being well pictured; the second still sadder, with murmurs of coming Spring. A Fairy Tale, Little Soldiers, Bed Time, and Sketch (the last named suggested by the flight of an airplane by Oke (born 1873, in London), are suggestively Mendelssohnish; the soldiers' piece is concise, terse, snappy, much like the now celebrated March of the Wooden Soldiers from Chauve Souris. Bed Time is descriptive, beginning with the striking of eight o'clock, continuing tranquilly, sweetly. The Sketch pictures musically something the composer never saw, yet his imagination is such that he gives us a first-rate tone-picture of an airplane at the start, in flight, and alighting quietly. Zingaresca, by Williams, is characteristic gypsy music, with snap and abandon; a sharp sign is lacking before the A, page three, third score, second measure. (The publishers will kindly note how carefully the reviewer scrutinizes every measure.) Moods of a Mind bring us Repose, Merriment, Sadness and Gladness, by Spanner (who is music librarian at the National Library for the Blind, at Westminster, Eng.). Each of these pieces is developed from a motive containing the same musical tones, given out in various combinations of rhythm and tempo, and every one of them is well constructed, like a sermon on a given text. Periods of eleven measures are found in the Repose; Merriment is clever, with bright re-statement of the theme at the close; Gladness is best of the lot, to be played with spirit, almost a scherzo in C major, some of it marked "skittishly," with a chord toward the close which will scare or please you, as the case may be! Of Watling's Ten Poetic Fancies, only volume I is at hand, containing the following: An Evening Landscape, The Firefly, A Lament, Rustic Revel and Harlequinade. This composer is assistant professor of organ, piano and aural culture at the Royal Normal College. Evening Landscape is a fine little piece of two pages, with Scottish tang; Firefly is even more effective, being a vivacious, light-footed sketch; Lament is serious music, with something definite, said in classic fashion; and Rustic Revel is most certainly Irish, with hints of a shil-la-lah, Bridget, Patrick, and a foine ould toime, wid some lovely, neighborly fightings! Harlequinade likewise is music of Tipperary Town, the little Colleen, and whist! a drap or more of "the crayther," which comes in dark-brown bottles in Ireland. Rustic Dance is by Watling, who is also stationed at the Royal Normal College. This is a piece of more depth than the preceding, a finely, spontaneous work. Alfred Wrigley (born at Manchester in 1886) is the composer of a Rondo alla Tarantella; no, the composer is not related to the famous family here, being an L. R. A. M., and an L. I. S. M., degrees of musical distinction in England. This is certainly quite a piece, with running passages of some difficulty, brilliant and taking. Spanish Serenade and Noel are by William Wolstenholme, a name commercially known as connected with cutlery; musically, the best known of blind

English organists and composers. These pieces show that he composes for the piano with equal facility as organ; the Serenade has true Spanish lilt, and is gracefully pleasing, if sombre at times. Noel is simple but has real individuality, picturing Christmas, with reiterated left-hand chime passage, the pedal sustained, making the overtones one associates with ringing of bells. Then it goes into church-like harmonies, and ends with more chime-effects. Rondo Scherzando is fair music, suggesting Mendelssohn in its daintiness and neat figuration. Many of these pieces are also published in Braille Type by the National Institute, so making it possible for blind pianists to learn the music at first hand. The edition is printed clearly, with pedal and fingering marked in many cases, and two men are named on the title-pages who deserve credit for it, namely H. C. Warrilow, F.R.G.O., director of music, and Edward Watson, music publications adviser.

The house of J. Fischer & Bro. is to be thanked for making the works known in America, and if this little appreciation will add a share, it will be time well spent!

F. W. R.

**FROM THE PUBLISHERS**

(Enoch & Sons., New York and London)

**Mme. Chaminade Plays Own Compositions**

Mme. Chaminade, who has not been before the public very much of recent years, came out of retirement and played recently at one of the celebrated Enoch Saturday afternoon concerts in London.

Musical Opinion says that her appearance "was in the nature of a triumph for Mme. Chaminade. She played her own compositions in a charmingly suave and singing style, leaving the lavender-like sentiment of her pieces to its own persuasive way instead of stressing it. (She gave us the authentic Chaminade in Autonne)."

Mme. Chaminade played the following program of her own compositions, in three groups: Consolation, op. 87; Interlude, op. 152; Etude Romantique, op. 132; Etude Humouristique, op. 138; Berceuse du Petit Soldat Blessé, op. 156 (new); Fifth Gavotte, op. 162 (new); Autonne, op. 35; Chanson Negre, op. 161 (new) and Third Valse Brillante, op. 80. She also took part with M. Louis Fleury in the Chaminade concertino for flute and piano, op. 107.

(Chappell-Harms, Inc., New York)

**The Phantom Legions Is a Success**

Ward-Stephens and Gordon Johnston have created another splendid success on their Armistice Day song, The Phantom Legions. In view of the fact, that it has been published only a few weeks, already it has been programmed by

some of our most distinguished concert artists. The following are a few letters which have been received recently by Chappell-Harms, Inc.; the publishers:

I wish to express to you my great pleasure with the song you recently sent me, The Phantom Legions. It is, as you say, hard to get a good song, "between the average song and the aria." This Mr. Ward-Stephens has done in this instance and my congratulations are hereby extended to him—and to you for putting it forward. The recitative—short as it is—sounds a note of dramatic color which instantly draws the attention of the listener. The serious and dignified character of the music holds well to the text and is nowhere disappointing—and the ending is inspiring!

I shall take great pleasure in using and recommending it. With best wishes,

Yours cordially,  
(Signed)

GEORGE B. GOOKINS.

Los Angeles, Cal.

I received a copy of The Phantom Legions this morning and at once looked over the song carefully and feel impelled to write you at once. This is the kind of song we particularly need in our country now. The song with a message—for this is the psychological hour for all such. It is a song which should be sung everywhere in the U. S. A., and I hope it has the success that it so richly deserves. "Keep on the job" with all such—as our boys say.

With great appreciation for what you are both doing for American music.

Fraternal yours,  
(Signed)

EDNA MARIONE SPRINGER.

New York City.

Thanks for your song, The Phantom Legions. It is a wonder and I'm sure will be popular wherever it is sung. I will use it at my church Armistice Sunday. (First Presbyterian of Pasadena). I spent eighteen months in the service in Flanders—from September, 1917, to March, 1919—and feel that I can sing this song with some meaning.

Respectfully,  
(Signed)

RAYMOND HARMON.

I should have answered your kind favor of October 5 before this and also acknowledged the autographed copy of Mr. Ward-Stephens' magnificent song, The Phantom Legions, for which I sincerely thank you. I consider it will become one of the greatest song successes, and as it becomes known its popularity must increase year by year.

Kindly convey to Mr. Ward-Stephens my sincere appreciation of this most successful effort.

Again thanking you, believe me,

Cordially yours,

FOR THE OAKLAND CONSERVATORY OF MUSIC,  
(Signed) ADOLF GREGORY, Director.

Oakland (Cal.) Conservatory of Music.

**Haywood Artist Pupils Busy.**

Lois Ewell, soprano, appeared in the opera Tosca, with Josiah Zuro at the piano, on November 1, at the lecture course on operas at the Stuyvesant Heights High School. Katherine Murdoch, soprano, was the soloist for the Cadle Tabernacle program on September 14 in Indianapolis, Ind. Antonio Augenti, tenor, gave a recital at Cleveland, Ohio, on December 4 with Jean Nestoresao, violinist, and Edwin Kraft at the piano; his program included arias from Bizet's *Pecheurs de Perles* and *Una Furtiva Lagrima* by Donizetti.

MAIER-PATTISON

Chickering

EXCLUSIVELY

AMPICO RECORDINGS

## BOSTON HEARS INTERESTING ORCHESTRAL CONCERTS

Albert Spalding Is Soloist with Boston Symphony and Harrison Potter with People's Symphony—Fabrizio to Play Zandonai Concerto for First Time—Hubbard Pupil in Opera

Boston, Mass., January 1.—Harrison Potter was the soloist at the ninth concert of the People's Symphony Orchestra, Emil Mollenhauer conductor, Sunday afternoon, December 24, at the St. James Theater. Mr. Potter played the songful concerto in G minor of Saint-Saëns, giving it as beautiful an interpretation as it has received here in a long time. A pupil of Felix Fox, and fresh from a summer of coaching with Isidor Philipp in Paris, Mr. Potter's playing discloses qualities which will carry him far towards pianistic fame. To begin with, he is musical and uses his chosen instrument to recreate beautiful music. He has already achieved a praiseworthy command of tone and technique and he has an unerring instinct for the melodic line—witness his artistic performance of the lovely slow movement. Add a solid musicianship and his freedom from affectation and mannerisms of any description, and it is not difficult to understand the brilliant success that was his on this occasion. A half dozen recalls were his reward. The purely orchestral numbers were Bazzini's overture, Saul, and d'Harcourt's symphony, Neo Classique.

### SPALDING WINS SUCCESS AS SYMPHONY SOLOIST.

Novelties abounded in the ninth program of the Boston Symphony Orchestra at the concert of Friday afternoon and Saturday evening, December 22 and 23, in Symphony Hall. Thus, Spontini's overture to the opera La Vestale, was played for the first time at these concerts; Dohnanyi's violin concerto for the first time in Boston, and Stravinsky's suite from the ballet, Pulcinella, after Pergolesi, for the first time in America. Relatively familiar here were the other pieces, Smetana's delightfully simple and songful symphonic poem, The Moldau, from the tribute to his native land, My Country, and the ever-welcome prelude and Love-Death from Wagner's Tristan.

Dohnanyi's concerto is symphonic in structure and brilliantly orchestrated. It afforded Albert Spalding, the soloist, an excellent vehicle for his particular talent—clean-cut violin playing, characterized by faultless technique, pure intonation and a high order of musicianship. The concerto bristles with difficulties for soloist and orchestra, and the performance of both deserves the highest commendation. Mr. Spalding was repeatedly recalled.

In his treatment of Pergolesi's music, Stravinsky has been unusually modest and considerate. Generally speaking, it is free from extravagant instrumentation, and is not too modernized. Its witty and farcical moments might be more

effective if heard as an accompaniment to the ballet for which it was written. The music was well played and well received.

### HUBBARD PUPIL SUCCESSFUL IN OPERA.

Primo Montanari, a tenor educated from the beginning at the Hubbard Studios, is making a fine career in his native Italy. His voice is a strong, lyric organ, beautiful in quality and of an extraordinary range. His extreme high notes are exceptional. He sings, for example, the tenor role in Donizetti's Puritani with ease and fine effect.

At present he is singing at the Teatro Regio in Turin, under Maestro G. Marinuzzi, who was formerly at the head of the Chicago Opera and who chose Montanari for this engagement. Sig. Marinuzzi is enthusiastic in his appreciation of the voice and artistic ability of this young tenor.

### STUART MASON HONORED BY FRANCE.

Stuart Mason, of the faculty of the New England Conservatory of Music and the Longy School, has received from the French government through the office of the French consul at Boston the decoration, Palmes Academiques, in recognition of his attainments as composer and in especial as interpreter of old and modern French music. After graduation from the conservatory, in 1907, Mr. Mason continued his studies in pianoforte, composition and other musical studies at Paris. Returning to Boston he joined the conservatory pianoforte faculty. Since the death of Louis C. Elson he has also given the course in the history of music and courses in harmony and harmonic analysis. Several of his compositions have been produced by musical organizations of Greater Boston and his occasional programs interpretative of old French music, of which he has made a special study, have proved popular and instructive.

### FABRIZIO TO GIVE CONCERTO AT FIRST BOSTON PERFORMANCE.

Carmine Fabrizio, the Italian violinist, has included several novelties in his Boston program, to be heard Wednesday evening, January 10, in Jordan Hall. These comprise a concerto romantico by Zandonai, to be heard for the first time in Boston, and pieces by the American composers, Bainbridge Crist and Charles Repper. The balance of Mr. Fabrizio's unusually interesting program will be Beethoven's sonata in D major and pieces from Saint-Saëns, Dvorak-Kreisler and Vieuxtemps.

from the Bach B Minor Mass and four unaccompanied chorals.

Dr. Wolle was fortunate in his selection of soloists. Dependable Mabelle Addison again showed her worth as an artist of the first rank. She was called upon at the last moment to replace Grace Harden as contralto soloist, and so well did she acquit herself, that she may be assured Bethlehem will give her a warm welcome at any future appearances. Not only was Bethlehem pleased with Miss Addison, but one might say Pennsylvania, for the audience was made up of prominent people from all parts of the State who had come to attend the convention. The major portion of the solo work was done by Miss Addison, her rich contralto voice and fine artistry giving great pleasure in Laudamus te and Qui sedes.

Mi-dred Faas, soprano, also contributed her share toward making the concert the success it was. Her work as soloist with the Bach Choir is well known in Bethlehem, and on this occasion she strengthened the fine impression she had made previously. Enjoyed to the utmost was Miss Faas' duet with Miss Addison, Christe eleison. Nicholas Douty, the third soloist, also is a favorite in Bethlehem. His duet with Miss Faas was especially well liked. Ruth Becker furnished the piano accompaniments and T. Edgar Shields presided at the organ.

An informal reception in the gymnasium was held at the close of the concert, a feature of which was the showing of a motion picture of the choir at last year's festival at Lehigh University.

### Otakar Sevcik at Bush Conservatory in March

Delayed in his native country by the death of Franz Ondricek, which made it necessary for him to take charge of the Violin Master School at Prague, Prof. Otakar Sevcik, the world famous violinist and teacher of Jan Kubelik,



OTAKAR SEVCIK

Erika Morini and others, will arrive in Chicago about March 1 to teach at Bush Conservatory.

The coming of this great artist to America is an event of the first importance. Prof. Sevcik, as he prefers to be called, has long been recognized as one of the leading violin teachers of the present generation. Hundreds of pupils from all parts of the world have sought his instruction, and the brilliant successes recently scored by Erika Morini only serve to emphasize the greatness of his art.

To be a "Sevcik pupil" has been for years the goal of many ambitious violinists, and the splendid achievements of these pupils have become a byword in musical circles throughout the world.

That American violinists are not slow to recognize the opportunity of studying with Prof. Sevcik is shown by the flood of applications for time which have been received by the management. In addition to his class Prof. Sevcik will offer a free scholarship for private lessons during the six months of his season at Bush Conservatory, to the most talented and deserving pupil selected in open competition. Applications for tuition and for the free scholarship should be made at once.

President Kenneth M. Bradley of Bush Conservatory has made very favorable arrangements as to tuition rates with Sevcik. It has long been his opinion that just, but not exorbitant, prices should be charged for great artists or else the average talented student is unable to study. And the co-operation of Prof. Sevcik in this matter has been most fortunate in keeping rates to a reasonable level.

Prof. Sevcik will remain at Bush Conservatory throughout the summer months, until September 1. This will enable many teachers and busy professionals to study with him them, as well as the many will work with him for the entire period of his American season.

### Mrs. Theodore Hahn Dead

Minnie Hahn, wife of Theodore Hahn, Sr., music teacher of Cincinnati, Ohio, is dead. Mrs. Hahn was the mother of Theodore Hahn, Jr., conductor of the Capitol Theater Orchestra, Cincinnati; Adolf Hahn, director of the College of Music Orchestra, Cincinnati; Carl Hahn, orchestra director of New York; Louis Hahn, bandmaster, and Tillie Hahn, music teacher.

### M. H. Hanson Off for Europe

M. H. Hanson, the New York concert manager, sailed Tuesday of this week on the Berengaria for Southampton. He was called abroad at short notice on business affairs, and will visit England and France, returning some time in February.

### Melville-Liszniewska's Recital.

Marguerite Melville-Liszniewska, pianist, will give her next New York recital at Aeolian Hall on Friday evening, January 12.

DR. P. MARIO MARAFIOTI

Author of

"Caruso's Method of Voice Production"

Announces the opening of the

Marafioti Voice Culture Institute

FOR TEACHERS, SINGERS, STUDENTS AND  
DRAMATIC ARTISTS

A Radical Reform of Voice Culture by a Return  
to Natural Singing.

Faculty includes Mr. George Bowden, Mme. Dina Moore  
For Free Booklet on Natural Singing address Miss B. Friede,  
Sec., The Wyoming, 7th Ave. and 55th St., N. Y. C.  
Circle 3242

ELITE

RAYMOND SOPRANO

Address 408 Park Place, N.Y., N. Y.  
Tel. 4230 W. Prospect

Mgt. Cosmopolitan Musical Bureau  
1425 Broadway New York City

MISS

ELIZABETH QUAILE

PIANO

Assistant to HAROLD BAUER

225 West End Ave., New York



ANNA FITZU

"From the first gracious bow to the final 'tick tick' of her 'Clock Song,' Anna Fitzu was in perfect harmony with the large audience that greeted her. Anna Fitzu's tones are clear as a bell and absolutely true and with all of her great love in her voice, she sings straight to the souls of her audience."—Florida Metropolis.

Management:

R. E. JOHNSTON

1451 Broadway New York

GUEST ARTIST SAN CARLO OPERA CO.

DE LUCA

Baritone of the Metropolitan Opera Co.

Available for concerts from April 26 to June 1, 1923  
also from October 1 to November 5

Management: R. E. JOHNSTON  
L. G. Bredt and Paul Longone—Associates  
1451 Broadway, New York, N. Y.

(Victor Records)

(Knabe Piano)



Chicago Civic Opera Company

## GALLI-CURCI, IN THE ROLE OF MANON FOR THE FIRST TIME, FASCINATES CHICAGOANS

Famous Diva Also Appears in Traviata and Bohème the Same Week—Chaliapin Appears Three Times in Five Days—Schipa Wins New Laurels—Florence Macbeth Makes Successful First Appearance as Lucia

LA TRAVIATA, DECEMBER 24 (MATINEE).

Chicago, December 30.—Galli-Curci is idolized by the Chicago public and whenever she sings, it turns out en masse to greet her, and as Violetta in Traviata is one of her best roles, it mattered not that the performance was on Sunday afternoon, the day before Christmas and outside of the subscription. She was fêted to the echo and recalled innumerable times before the curtain after each act to acknowledge the vociferous plaudits of a well pleased audience. Tito Schipa dressed and sang the rôle of Germont, Jr., with telling effect. Giacomo Rimini was excellent as the senior Germont and sang with great beauty of tone all through the course of the performance, and especially well sung was the romanza, *Di provenza il mare*, after which the audience showed unmistakably its enjoyment by rewarding the young artist with salvos of plaudits. Polacco conducted and infused in the old score some of his modern ideas with most gratifying results.

MEFISTOFELE, DECEMBER 25.

Christmas night brought forth Chaliapin in another repetition of Mefistofele and once more the Auditorium was completely sold out.

BOHEME, DECEMBER 26.

La Bohème was repeated with the same cast heard at a previous performance with the exception that Galli-Curci sang the rôle of Mimi. The Auditorium was completely sold out and the success of the diva knew no limitation. After each act the more-and-more-popular songstress was recalled many times before the curtain and the farther the opera progressed, the more insistent were the acclamations of her public. The star was ably seconded by Minghetti, who seldom has sung better than on this occasion and who rose to great heights as Rodolfo. He, too, won the full approval of the public. Giacomo Rimini was the Marcello—a rôle in which he has been heard many times and in which he always pleases; in splendid fettle, he was the merryman of the performance. Trevisan gave much prominence to the two small rôles of Benoit and Alcindor. Pavloska was excellent as Musetta and Defrere and Lazzari in the other rôles. Panizza conducted.

PARSIFAL, DECEMBER 27.

A good-sized audience enjoyed the repetition of Parsifal on Wednesday evening, when it was sung by the same cast as the previous performances; with Cyrena Van Gordon, Forrest Lamont and Edouard Coteuil in the leading parts.

MEFISTOFELE, DECEMBER 28.

Again Mefistofele and Chaliapin, with Polacco at the conductor's desk and Edith Mason as Margaret, in which she created a sensation, and Minghetti and Holst in their usual parts of Faust and Helen, packed the Auditorium for the fourth time. The last performance is announced for Saturday afternoon and already no seats are to be had.

MANON, DECEMBER 29.

Galli-Curci and Manon sold out the Auditorium and this on a non-subscription night. Before reviewing the merits as well as the drawbacks of the performance, it seems permissible to make an infraction to the general rule of things by giving the conductor the place of honor in this review, as he and his men were in a very large measure responsible for the success of the night and from the first bar to the last note they gave of their very best and never were found wanting—and all this cannot be said of the others. The French repertory, which, after all, made the Chicago Opera Company, has been sadly cut down this season and many performances have fallen below the previous standard of the company of which the Chicago Civic Opera is a direct offspring. True, the company is young; but one that had two elder sisters who came into existence already matured, as were the Chicago Grand Opera Company and the Chicago Opera Association, should not fall so far below the level of those elder sisters as has been the case far too often this season.

Galli-Curci essayed for the first time on any stage the rôle of Manon, which she dressed admirably and portrayed with much naïveté and coquettishness in the first act, with loveliness and devotion in the second, and with great dramatic intensity in the church scene, when her outburst of passion made Des Grieux, her lover, a plaything in her hands and an object of pity in the eyes of the spectators. It was one of the best pieces of acting ever seen on the Auditorium stage that Mme. Galli-Curci revealed to her public. In the ensuing acts, she was as convincing, and thus, histrionically speaking, she found in Manon perhaps the best vehicle in which to demonstrate her claim as an actress, as in her regular repertory such occasions for dramatic display are not afforded. Her Manon was beautiful to look at, especially in the church scene and in the gambling house, where her beautiful gowns and white wig made her look the "grande-dame" of the Faubourg St. Germain. Vocally, her best work was registered in the gambling scene, when she sang the Gavotte with much beauty of tone, elegance of phrasing and the impeccable diction which was noticed throughout her delivery of the part. In this solo number she scored a huge success and it must be said also truthfully that from the first act to the last the public applauded vehemently everything she did and recalled her at the close of each act innumerable times before the curtain.

Tito Schipa was Des Grieux. He, too, was beautifully costumed and made a chevalier of great suavity, amiable and sympathetic. A singer of great ability, Schipa had to

resort to his vocal intelligence to encompass some of the dramatic moments and though his Des Grieux is one hundred per cent. superior to his former interpretation and singing of the rôle, it still seems somewhat heavy for his beautiful lyric voice. Schipa gave all he had in him, but a lyric tenor is not a robusto one and it is a pity that such a great artist as Schipa should be asked to go out of his domain. His delivery of the Dream was one of the best exhibitions of beautiful singing heard at the Auditorium in many a night; it was singing so languorous, so melodious, so charmingly done, so eloquently delivered with tones of rare beauty that the exuberant demonstrations that broke from all parts of the house at its conclusion were well understandable and in every way justifiable. Schipa was also recalled many times before the curtain at the conclusion of each act.

Desire Defrere was Lescaut. A very conscientious and serviceable man, Defrere does not find this rôle to his liking, as, vocally, he was deficient and though a very clever actor, his portrayal lacked finish. Edouard Coteuil, as the Count Des Grieux, was excellent and his singing of *Epoque Quelques Braves Filles* deserved salvos of plaudits, as in this number, as well as in others, Coteuil's voice was heard to best advantage. He acted the rôle with all the nobility it required. Jose Mojica was capital as Guillot de Morfontaine. Splendid French enunciation made the text well understandable and he sang the music effectively, while his acting was so fine as to deserve highest praise. William Beck, who, for some unknown reason, is not given this season the opportunities that his talent demands, made much of the small rôle of De Bretigny, which he sang and acted beautifully. Beck is surely one of the most reliable members of the company. The three actresses, Poussette, Javotte and Rosette, were sung respectively by Alice D'Hermonoy, Hazel Eden and Kathryn Browne. Among those deserving special mention is Milo Luka, who made an impression in the small rôle of the Innkeeper. This due not only to the manner in which he portrayed the part, but more so to the manner in which he sang the music.

MEFISTOFELE, DECEMBER 30 (MATINEE).

The fifth and last performance of Mefistofele found the Auditorium once more jammed. Chaliapin is such a box-office magnet that his name on the billboard means a capacity house. He has taken Chicago by storm and no doubt many other triumphs are awaiting him next year in Mefistofele and other rôles of his extensive repertory, which, as yet, is a closed book as far as this community is concerned. The balance of the cast was the same, with Polacco at the conductor's desk.

LUCIA, DECEMBER 30 (EVENING).

Florence Macbeth made her first appearance with the company in Lucia. Desirous to give the superb artist her just due, the review of her initial performance is deferred until next week's issue, as due to the New Year's holiday and the exigencies of the press, at the present time only a few words concerning her performance could be published and these would not suffice.

RENE DEVRIES

### NEW YORK CONCERTS

(Continued from page 26)

New York Herald, commented as follows: "The singing of the chorus of the Society was one of the pleasing features of the concert. This choral body, trained by Stephen Townsend, has given a good account of itself in the two entertainments of the Society this season." Richard Aldrich, in the New York Times, remarked: "It must be said that Mr. Bodanzky did not succeed quite so well as Mr. Damrosch in arranging from the works of the composer a program of the variety and contrast that are indispensable to sustain the interest in one man's music for a whole afternoon; and yet the music played was all of fine quality."

SUNDAY, DECEMBER 31

### NEW YORK SYMPHONY: RUTH BLACKMAN RODGERS AND RICHARD CROOKS, SOLOISTS

There were two high lights in the Sunday matinee concert December 31, of the Symphony Society, namely, Richard Crooks, tenor, and the orchestra's playing of the Paris version of the Wagner Venusberg music. Just at the close of the Prize Song, sung by the youthful tenor, Crooks, Conductor Damrosch looked around at his audience with a "What do you think of my tenor?" mien. What they thought was implied in his own leading of the applause, re-echoed to the limit, bringing Crooks back for three recalls. The musical warmth and beautiful quality of his voice always makes ardent admirers for tenor Crooks, who later, in the duet with the soprano, Ruth Blackman Rodgers, asserted a leadership and authority altogether amazing. The final climax, with soprano high C, was fine in every respect. As to the Tannhauser Venusberg music, it was played with splendid verve, elastic tempo and big climaxes, the orchestra players fairly swimming in the musical tones. Violinist Tintot, too, in his playing of Wilhelmj's transcription of the Good Friday Spell, added a lot to the high enjoyment of the all-Wagner concert, playing with much taste. Excerpts from Lohengrin began the concert, which lasted only a little over an hour and a half, ending with the prelude and love death from Tristan. A large audience of intent music listeners attended, and Dr. Damrosch must have felt the satisfaction inherent on success which follows due preparation; he is certainly a model builder of programs! Many friends wish him a pleasant time on his trip to Minneapolis, where he will conduct the orchestra of that city, and in his subsequent rest period, to be spent in the South until March, when he resumes in New York.



Photo by Edward Phayer Monroe

## E. ROBERT SCHMITZ

Distinguished French  
Pianist

Writes as follows concerning the

Mason & Hamlin  
Piano

"I cannot conceive of a piano more responsive to every demand of the artist, nor one whose brilliancy of tone could possibly be more alluring and captivating. There is always that beauty of tone, that delicacy of action, that response for expression so gratifying to the artist."

## RUDOLF LARSEN

Concert Violinist and Teacher

Assistant to Leopold Auer

For Terms Address Studio: 124 Waverly Place New York  
Telephone Spring 4557



## THE FIFTY-SEVEN VARIETIES OF NEW MUSIC

(Continued from page 18)

thoughts can ever be expressed in the language of another, or if by that token they do not cease to be thoughts).

Nor can I recognize music in the lumbering new Requiem (for male chorus, contralto solo, orchestra and organ) by Hugo Kaun, which was given an imposing premiere by the Berlin Liedertafel three days ago. Again it is the language of Brahms mouthing uninspired phrases, again the conventional formulae that result in an easy and "beautiful" sonority. No, gentlemen, if you had ideas, you would feel the necessity of creating your own form of expression, and no critic measuring with the yardstick of tradition can hide that fatal lack.

But this is the "new music" that is most often performed, and that occupies the largest amount of space in the art discussions of Berlin. Critics who regard this excellent craftsmanship as art add to the existing confusion in the definition of terms. What these gentlemen forget is that every creative artist is a revolutionary, though every revolutionary—in art—is not necessarily an artist.

## THE STRONGEST REVOLUTIONARY.

Schönberg is a revolutionary, the strongest revolutionary of his time. Whether he is the strongest creative artist remains to be seen. He, at any rate, has felt the necessity of a new form of expression for himself, and that is a fair presumption that he has something new to express. His Five Orchestral Pieces, op. 16, which Wilhelm Furtwängler—bless him!—produced, yesterday and today, for the very first time in Berlin, seem to bear this out. I heard them for the first time in my life and, contrary to many other people, I found nothing in them to laugh at. It would be rash to assay the aesthetic value of such music at short acquaintance, but that it is a profoundly personal avowal of a sincerely emotional human being is evident. Here is the dissolution—not the explosion, à la Stravinsky—of the Tristan idea, and with it the dissolution of tonality, harmony in the accepted sense. And, strange to say, the key-less melody has no longer any terrors for the modern ear. Schönberg's imitators have taken care of that.

But this music seeks to be neither melody nor harmony, only "expression." Expressionistic is still the best word for it. And, paradoxically, it seeks to express nothing but itself—more idealistically, the soul of its creator. It is the most subjective, the most inward, and therefore the most emotional kind of music, more truly emotional than that of the romanticists whose emotionalism it seeks to overcome. And yet it is cerebral, too. These strange juxtapositions and superpositions (not mixtures) of sound cannot but be the result of speculation, with the aid, however, of one of the most delicate, most sensitive ears in the history of music. Whether this speculative mind, this searching ear, stifles the composer's fancy, his naive creativeness? That, I suppose, is what Stravinsky means when he compares Schönberg to surgery.

(Stravinsky, who creates his own language by dint of the rhythmic impulses of his race, is certainly more naive. And the absence of strong rhythms in Schönberg do make one pause.)

## ASPECTS OF THE FUTURE, AMERICAN AND RUSSIAN.

Schönberg and Stravinsky, whatever they may be themselves, are the progenitors of our most hopeful youth. Two widely separated examples came to my notice recently. From America and from Russia they hail. One is a pupil of Bloch, the other of Busoni. George Antheil, the young American, is all Stravinsky, plus Americanism and youth. Two movements of his symphony (the other two fell under the table in the rush of professional music-making of Berlin) showed enough talent and enough audacity to promise something substantial for the future. (Everything from the steam whistles of industry and the misery of the sweat shop to the ragtime abandon of the back-alley brothel could be heard in them.) Vladimir Vogel, a young Russian, revealed his somewhat more mature self in a Symphonic Process (abstractism is rampant, bring on your Musical Molecules and Sound Protoplasm, please!) in which traces of Schönberg and Stravinsky combined in an interesting turmoil of expressionism, rhythmic force and orchestral cleverness. Tacked on to the end of a program of mediocrities and inanities from other Busoni pupils, it hardly had a fair show.

## AMONG THE QUARTER-TONES.

Two genuine and sincere seekers for new land, in whom influences are not so easily traceable, are Alois Hába, the

Czech, and Philip Jarnach, the Spaniard, both transplanted to Berlin. Both gave samples of their latest products, diametrical opposites as they are, within one week. (Here is a symptom of the confusion of which I spoke!) Hába, barely twenty-two years old, has recently drawn a line under his work to date and has determined henceforth to write only in—quarter-tones! Well, we've heard a lot about quarter-tones. Carl Engel in America, I believe, experimented with them, and another American, Arthur Fickenscher, even invented and patented a keyboard that played fifty-odd notes to the octave, naturally obtained from the over-tones of our scale. Busoni abandoned the quarter-tones and went over to the third-tones; in short many cooks have their hands in the stew.

Alois Hába has begun his quarter-tone work with some string quartets. A performance of his first of this species was attempted in Paris, but abandoned before the end. The Havemann Quartet, of Berlin, more persistent, saw it through. There was no riot, for, contrary to expectations, the "quarter-tone system" doesn't sound at all revolutionary. Nor does it help the young blasé musician who feels that the resources of music will be broadened. It is a curious fact that in a melodic sense the quarter-tone chromatics—quite easily perceptible, by the way—mean only a further softening, or weakening, of the line, just as the chromaticism of Wagner was a weakening of the diatonic contours of his predecessors. What you want in a strong, characteristic melody is large steps (as Schönberg seems to realize), and a quarter-tone nuance in a big step is negligible. If you were to change this whole Hába quartet by enlarging the quarter-tones to semitones, the picture would not be essentially changed. It is not the size, but the proportions of the steps that count.

Harmonically, however, the quarter-tone system does add new color. There were chords—a few of them—that seemed to out-emotionalize Scriabin. Sparingly used, they are of value as color nuances. A lot of them would mean more chord-hysterics than ever—Tristan double-distilled. With Hába, perhaps, the quarter-tone has come to stay, but the quarter-tone bubble has been exploded at the same time. Robbed of this "revolutionary" element, Hába's quartet is quite well-behaved: a charming, sensitive, expressive, in parts quite amusing piece. One hopes that this excellent and progressive composer will not conventionalize his future work by any system—not even the quarter-tone system.

## ONE LINE VERSUS FORTY.

How differently Philip Jarnach, living a few streets away from Hába, works at the discovery of new musical land, is an example of the chaos that reigns musical endeavor today. Both Hába and Jarnach are neo-classics in a sense. Like the rest of their contemporaries they want to express nothing but the spirit, 100 per cent. pure. Both use the impersonal classical forms, the old bottles, to pour it in; both prefer the "lineal" manner to the vertical one. But, where the one seeks a new expression by new complication, the other does it by a new simplification—stripping the musical substance down to the bone.

Like a number of his contemporaries—Artur Schnabel, Paul Hindemith, Eduard Erdmann, etc.—Jarnach has now tried his hand at the sonata for violin alone. Not the forty-line score but the single melody is the *dernier cri* of this group. They turn with disgust from the Gargantuanism of Strauss to express their ideas and emotions by the growth and development of a single melodic line. It is a new kind of art athletics—to display one muscular faculty, so to speak, in the full view of the audience. And, indeed, it takes a very keen ear to utilize in an aesthetic sense all the inflections of the melodic line. By this asceticism the youngest school aspires to a revival of a strict counterpoint in a new and original polyphony, for, after all, music will not be served by a mere conservation of the polyphony of Bach (which is the business of the conservatories).

Philip Jarnach's is a new and interesting contribution to this tendency, and he has proven by earlier examples, such as the flute and piano sonata played at the Donaueschingen festival, that in him the new classicism is distilled through a sensitive mind and a highly cultivated taste. The curious thing is, that all these extremes—the solo melody and the forty-line score—Pierrot Lunaire and the quartet-tone quartet, can live side by side in our age. And that the disciples of Schönberg and Stravinsky and Busoni work at a time when Ravel (Gaspard de la Nuit, played by Walter Gieseking) is hissed—not for "patriotism" but as a protest to modernism.

## 1922 IN MUSIC.

In that same concert, by the way, Gieseking played for the first time a new composition of Hindemith, which, like the others I have mentioned, is symptomatic of the time. It is a dance suite for piano called "1922," consisting of a march, a shimmy, a Boston and a ragtime finale, with a nocturne in the middle as anti-comic relief! The atmosphere of the march is indicated by this superscription:

4—HUTCHINSONS—4  
AERIAL ACT

and in every respect the composition is a true photograph of the so-called bright side of modern life, with none of the noise and clatter so beloved of the "rising" generation left out. It is a bitter joke, not without its tragic side, whether the composer knows it or not. Musically it proves that Stravinsky cannot be translated successfully into German and that the sparkle of champagne is very different from the foaming of beer.

## THE VULGAR BULGAR.

Hindemith, however, is a musician—a genuine Musikant—whose every note is music, whatever it is. Everything he writes, sounds. The danger of such facility, such abundant creative talent, is a lack of choice of material, and it cannot be said that Hindemith is over-fastidious in his taste. But what are we to say of a talent such as

Pantcho Vladigeroff, whose tunes fairly drip from his finger-tips, and who will not only put down but actually publish all the stuff that comes into his head? He does not bother his brain about the problems, the "crisis" of the music of today. Conservatism in the older composers is understandable; in a young man like Vladigeroff it is laziness—or lack of brains. But the public of today applauds that sort of thing (as it applauds Korngold, a very similar talent) and Vladigeroff, at a whole concert of his compositions, had an easy success. His sonata, op. 1, is a mixture of Grieg, Tchaikovsky and Brahms, with added gypsy-like traits; his violin concerto is brilliant and showy, but though it displays plenty of modern harmony, lacks culture and taste. Only in the piano pieces, op. 15, was there more refinement and some interesting modern color, though still little intensity of feeling. The music of this Bulgarian is not symptomatic of the time, one hopes, but symptomatic of our troubles. And the public's attitude is not without significance.

## SUMMING UP.

I have given you, dear reader, a cross-section of the music to be heard in Berlin today, though I have left out much that would only confuse the picture more. One thing is certain: one can not see whither we are going by what is being done. An indication, perhaps, can be had by that which is not done. Well, then—Wagner has virtually disappeared from the concert halls; Strauss is much rarer than he was. The influence of both is decisive only in the most mediocre minds. Even reactionaries of the Kaun and Reznicek type prefer to lean against Brahms. A sort of quintessence of Reger-Mahler-Pfitzner is the foundation upon which the young conservatives build. Schreker real influence is negligible. Impressionism is virtually dead.

Positive factors against this are, I repeat, the influence of Schönberg and Stravinsky; the attempt to throw off the shackles of tonality—by polyharmony, by quarter-tones; the return to classicism and simplicity; the new horizontalism.

What will be the outcome? Will there be an outcome at all? I don't know, but it is interesting—and bewildering to watch.

## Critics Praise Lynnwood Farnam

Lynnwood Farnam's organ recital at Aeolian Hall last month, brought him some excellent press praises, in part as follows:

The superb artistry of Mr. Farnam, firmly established in the hearts of all serious organ students in this country, was demonstrated again. Possessed of a flawless technique, intelligent musicianship, an unexaggerated conception of registration, scholarly interpretation, poise, sincerity and high ideals, Mr. Farnam occupies a position in the category of such artists and artistic organizations as Bauer, Kreisler, the Philadelphia Symphony Orchestra, the Flonzaley Quartet, etc.—Charles H. Doersam in The Diapason, December, 1922.

It was in Bach's C minor Passacaglia that Mr. Farnam disclosed his fine powers to best advantage—his fluent finger technique, his nimble and accurate pedalling, his musician's sense of balance and proportion, his staunch and unfaltering rhythm, his resource and taste in registration. And in the inspiring polyphony of these great variations he provided the greatest enjoyment, too—Max Smith, in The New York American.

Most satisfying and brilliant.—New York Evening Mail.

## Cavallini Scoring With Bracale Opera

Fausto Cavallini, tenor, formerly of the Scotti Grand Opera Company, is having a very successful operatic tour in Central and South America with the Bracale Grand Opera Company. His contract, in view of the tremendous popular success he has achieved, has been extended several times. Over and again he has supplanted former idols of the very country in which he has sung. He is a favorite in such operas as Lucia, Bohème, Favorita, Rigoleto, Sonnambula, Faust and Traviata. This success is well deserved, for Mr. Cavallini possesses an exceptional voice, intelligence to make use of it, and subtle artistic temperament, with power of character delineation as to impart life to the roles he sings. Mr. Cavallini is an artist pupil of Alfredo Martino.

## Berúmen to Present Unusual Program.

On January 10 Ernesto Berúmen, the well-known pianist, will give his annual Aeolian Hall recital. As usual, he has chosen an out of the ordinary program for this occasion, including Mexican compositions by Ponce. Mr. Berúmen was born in Mazatlan, Mexico, and studied at the Royal Conservatory of Music, Leipzig, Germany, under Robert Teichmüller, and with Leschetizky. He particularly considers himself a pupil of the former. He made his New York debut six years ago at Aeolian Hall. Since then his annual recitals have been a feature of the musical season in this city.

## Ralph Leopold a Busy Artist

Following his recital in Toledo, Ohio, October 27, and his appearances as soloist with the Cleveland Orchestra, November 2 and 4, Ralph Leopold gave a recital in Washington, D. C., on December 4, under the auspices of the Society of Fine Arts. On December 10 he was guest of honor at a dinner given to American artists at the National Arts Club in Gramercy Park, New York, and on December 17 he appeared as soloist at a concert in the De Witt Clinton auditorium.

## Former Pupil of Louis Simmions Sings in Berlin

Hertha Harmon, a former pupil of Louis Simmions, the well known New York singing teacher, is singing with great success in Berlin, Germany.

**LOUIS BACHNER** Professor of Singing  
Staatl. Akad. Hochschule für Musik  
(National Academy of Music)  
Berlin W. 15 Konstanzerstr. 62

**LEONID KREUTZER, Pianist**  
PROFESSOR AT THE STATE HIGH SCHOOL OF MUSIC  
LUITPOLDSTR. 29 BERLIN W. 30

WAGNER **SWAYNE** Pianists Prepared for Public Appearances  
3 Ave. Sully Prud'homme (Quai d'Orsay) Paris vii, France

Jean de Reszke  
53 Rue de la Faisanderie  
Paris

**LESCHETIZKY** Institute of Piano

Gaveau Studios, 45 rue la Boétie, Paris, France

Under the personal direction of  
**MME. THEODORE LESCHETIZKY**  
(Marie Gabrielle Leschetizky)

John Heath, Associate Director. Artists' Class and Private Lessons.

**AUSTRALIA—NEW ZEALAND—HONOLULU**  
INTERNATIONAL TOURS, Ltd.

Head Office, 15 Castlereagh Street Sydney, Australia

E. E. Brooks, Secretary  
L. E. Behymer, Los Angeles, American Representative

Frederic Shipman, Managing Director, has made an arrangement with International Tours, by which they will not command his entire time, as heretofore, and he will devote the greater portion of each year to Personally Directed Tours of the U. S. A. and Canada. Mr. Shipman's address for the next six weeks will be Hotel Trenton, Los Angeles.



## Arvida Valdane Engagements

Arvida Valdane, soprano, has won success in a number of recent appearances. She was heard at two short lecture recitals given under the auspices of the A.M.O.R.C., in Philadelphia. The first program consisted of songs in Italian, French, German and English, an opera aria, and a song by Campbell-Tipton. Miss Valdane had the honor of being one of the few to receive instruction under Mr. Campbell-Tipton while in France during the year 1919. The second program was entirely different, but similarly made up. Miss Valdane was forced to repeat many of her selections, and included besides a number of extra songs. Loretta Campbell was at the piano. At the First Presbyterian Church in Philadelphia, Miss Valdane sang the aria



ARVIDA VALDANE,  
soprano.

from Weber's Harvest Cantata on Thanksgiving morning. On December 3 she was heard in a special service at the First Methodist Episcopal Church of Germantown, Pa., and December 20, she was booked to appear at a concert by the Octave Club in Norristown.

## Cortot Upsets Business in Akron

Akron, Ohio, December 15.—When Earle Poling engaged Alfred Cortot to give the third concert of his Famous Artist series he certainly did not reckon with circumstances.

The French master-pianist appeared December 12 at the Akron Armory and caused such a sensation that Mr. Poling had to take a two-day vacation from his business to receive the congratulations of the enthusiastic public. In spite of this inconvenience during the Christmas rush he is glad to have given Akron such a treat. The program was made up of Vivaldi's Concerto de Camera, the Andante Spianato et Polonaise and twenty-four preludes of Chopin, Bourrée for left hand by Saint-Saens, and La Cathedrale Engloutie by Debussy. Mr. Poling placed three Cortot Victrola records on the program to prove the authenticity of the reproductions.

## Laurie Merrill's Pupils and Costume Recitals

Laurie Merrill, the busy and successful young soprano, though having much to do in filling engagements for singing in concerts, and in her charming costume recitals, as well as with teaching some young singers, has had the happiness this season of giving her services to the Manhattanville Neighborhood Association, where she teaches twenty-eight young children, boys and girls, semi-weekly. The splendid result was shown in a fine Christmas program of carols and songs, selected largely from Kitty Cheatham's book, in which she found most useful material, and sung for Mrs. Alfred Whitman, president of the association, officers and guests on December 22.

Fairies, Santa Claus, Guardian Angels, Love's Lullaby, and other songs were sung, finishing with Kreb's America, We Live for Thee. It is easy to understand why the children sing so well; they have in Miss Merrill such a beautiful example. Mme. Wetché played accompaniments.

Miriam Herron and Harriet Gardner sang Christmas carols at the International Club, Ethical Culture School, on Christmas eve; they, too, are pupils of Miss Merrill, whose linguistic accomplishment is such that she taught these young singers carols in six languages; namely, English, Polish, Russian, German, French and Bohemian. Sally Shelkin was the capable accompanist.

Miss Merrill has been engaged for one of her charming costume recitals for Tuesday evening, January 2, at the Twenty-third Street Y. M. C. A. She will have the help of Milan Lusk, violinist, and Madame Wetché, pianist, and will appear in Spanish, French and ancient Briton costumes.

## Amy Neill Entirely Satisfactory as Soloist

On the day following Amy Neill's appearance in London, the critic of the Daily Telegraph stated that "She is a violinist who has already achieved so much that there is no reason why her development should stop at any given point. She is essentially a 'modern' violinist; her tone is not of that persuasive kind which we associate with the old schools but it is nevertheless arresting and compelling by reason of its tremendous virility. That is the chief reason why she excels in modern music more especially."

Miss Neill played in Glasgow on November 5 and was equally well received by the press there, the Herald declaring that "She was entirely satisfying as solo violinist. She has great facility both on the finger-board and with the bow, an agreeable quality of tone, and a highly developed rhythmic sense. These, in combination with a genuinely musical temperament, enabled her to give inter-

esting interpretations of all her numbers. The Bach air on the G string and the Tartini-Kreisler Variations were especially good."

The Belfast Telegraph devoted almost a column to its review of the recital which Miss Neill gave in that city



SAM SWAAP, CONCERTMASTER OF THE  
HAGUE ORCHESTRA, AND AMY NEILL,  
photographed at the Hague, October 5, 1922.

recently. The critic of that paper is of the opinion that Miss Neill can do all the things with fingers and bow that the young virtuoso should do, and with ease. He also stated: "Youth and musical temperament are hers—good health and an ardent spirit that will carry her far, and her career will be watched with more than ordinary interest."

## Crescendo Club Presents Russian Program

The Crescendo Club of Atlantic City offered a Russian program at a recent meeting. An interesting paper concerning Russian composers, prepared by Virginia Bornstein, was read by Mattie Bell Bingey. Mrs. Roland Heiss was in charge of the program, in which the following participated: Laura Cloud and Mrs. Harry Westney, vocalists; Mrs. Herbert W. Hemphill and Marion Parsons, pianists.

## John Barclay as Translator

John Barclay is at work on a series of new translations of famous lieder which he will sing in English at his forthcoming concerts. Mr. Barclay is a clever versifier, and he is preparing these versions in collaboration with Thomas A. Borge. Some of them will be heard for the first time when Mr. Barclay sings at Middletown, Conn., on January 11.

## Jordan and David Heard in San Antonio

Mary Jordan, contralto, and Annie Louise David, harpist, with Walter Dunham at the piano, appeared recently in recital in Beethoven Hall, San Antonio.

## EFFA ELLIS PERFIELD DIRECTORY OF TEACHERS

By EFFA ELLIS PERFIELD, 41½ West 45th Street, New York City

Phone: Bryant 7233

## NEW YORK

C. KATE BEACON

Piano and Class Work  
621 E. 39th St., Brooklyn  
Phone: Mansfield 1297

EDITH BEARDSLEY

Piano and Classes  
Pupil of Xavier Scharwenka  
253 West 91st St., Tel. Riverside 1215

EMMA BECK

Piano and Class Work  
154 West 12th St., New York  
Phone: 3715 Chelsea

RUTH CARLMARK

Accompanist and Piano Instruction  
Pupil of La Forge—Herumen Studio  
856 Washington Ave., Brooklyn

MAUDE TUCKER DOOLITTLE

Piano and Class Work  
536 West 112th St., New York  
Phone: Cathedral 3891

KATHRYN DRIGGS

Pupil of Moszkowski and Victor Wittgenstein  
Teacher at Seville School for Girls  
15 Clarke St., Brooklyn Phone: 2384 Main

OLGA FISHER

Piano and Class Work  
93 Junction Ave., Corona, L. I.  
Phone: Havemeyer 0531

RUTH JULIAN KENNARD

Piano and Class Lessons  
530 West 113th Street, N. Y.  
Phone: Cathedral 5613

MARY EDNA LAWRENCE

Musical Pedagogy  
Individual Piano Lessons  
Class Lessons in Musicianship  
Gold Street, Rosedale, L. I.  
Phone: Laurelton 1746

IDIS LAZAR

Concert Pianist and Teacher  
80 Morningside Drive, Apt. 42, New York  
Phone 7770 Cathedral

JEANNETTE C. LEIDY

Piano and Class Work  
416 West 122nd St., N. Y. Phone: 4975 Morn.

GERTRUDE LEONARD

Pupil of Heinrich Gebhardt  
Teacher 1920-21 at Smead School, Toledo,  
Ohio; 1922 at Riverside County School,  
N. Y.  
29 Orchard Place, New Rochelle.

JENNIE S. LIEBMANN

Piano and Class Lessons  
1146 St. John's Place, Brooklyn  
Phone: 0961 Decatur

RICHARD McCLANAHAN

Grad. Mus. A. B.  
Director of Music, Riverdale Country School  
Telephone Kingsbridge 3123

MME. SCHUBERTH-NEYMANN

Piano Ensemble and Individual Lessons  
Steinway Hall, Studio 9B, New York  
Phone: Stuyvesant 0500

MRS. WILLIAM D. REED

Piano and Class Work  
34 West 96th St., Riverside 4634

LESLEY GUEST REILAND, Mus. B.

Member of the Piano Faculty, Syracuse  
University, Syracuse, N. Y., 1911-1918  
Studios: 809 Carnegie Hall, New York City  
1410 Avenue H, Brooklyn, N. Y.

ADELE F. SOUTHARD

Piano and Class Lessons  
11 West 94th St., Riverside 9773

EMILY L. SNOW

Piano and Class Lessons  
204 East 18th St., N. Y. 1836 Stuyvesant

ALICE M. SPAULDING

Piano, Coaching and Accompanying  
Scientific Muscular Piano-forte Technique  
Individual and Class—All Ages  
313 West 74th St., N. Y.

MARY G. STOWE

Teacher of Piano  
Pupil of Rolf, Moszkowski, Theol Burnham  
275 Central Park West, N. Y.

MRS. A. B. THOMPSON

Voice and Piano  
Certified 22  
Bayshore, L. I. Phone: 300 Bayshore

JOSEPHINE WALSH

Class Lessons in Musicianship  
226 Central Park West, New York

MABEL COREY WATT

Examining Normal Teacher  
Directress of Music Flatbush School  
Four Assistant Teachers  
94 Prospect Park W., Brooklyn  
Phone: South 3688-J.

HARRISON E. WOOD

Piano  
5 Hobbs Place, Yonkers  
Phone: 3452 Yonkers

MAUDE BALLARD WOOD

Teacher of Piano-forte  
156 Lenox Road, Brooklyn  
Phone: Flatbush 8472-J.

## NEW JERSEY

RUTH E. JONGENEEL

Piano Lessons  
119 North 9th Street, Newark  
Phone: Branch Brook 4745

ETHEL Y. THOMPSON

President, Rosville Music Club  
Individual and Class Lessons  
11 Pittsfield Ave., Cranford

## CALIFORNIA

ADELE DAVIS

Piano  
Balvedere, Phone: 3-M

ETHEL MAE OSBORN

Piano and Classwork  
427 Moss Ave., Oakland  
Piedmont 4659-W

ETHEL ALAIR

Piano  
147 W. Washington St., Pasadena  
Phone: Colorado 4593

EDNA WHEELER BALLARD

Harp  
1101 Pine St., San Francisco  
Phone: Prospect 2396

## ILLINOIS

LUCY SPENCER

Director Children's Dept.  
Columbia Conservatory of Music and Dramatic Art  
Phone: 225

## INDIANA

EDITH LACEY

Pleasant Lake

## IOWA

HAWAIIAN SCHOOL OF MUSIC

Mrs. Nina Warner, director  
(All Stringed Instruments Taught)  
701 2nd Ave. East, Cedar Rapids

## MASSACHUSETTS

MARY BLACK

156 Newbury Street, Boston

ANGIE WILDE

Piano  
Summer Address: Duxbury  
Winter: 169 Park Place, Brooklyn, N. Y.

## MICHIGAN

DORIS GLEZEN

Piano and Theory  
517 Village Street, Kalamazoo  
Phone 993

## MISSOURI

FLORENCE E. HAMMON

Examining Normal Teacher  
Nina Assistant  
Musical Art Bldg. St. Louis

## OKLAHOMA

LEILA G. MUNSSELL

Pianist, Teacher and Accompanist  
Muskegon

## PENNSYLVANIA

CORA SHEFFER ANTHONY

Piano and Voice  
Individual and Class  
416 West 3rd Street, Williamsport

## TENNESSEE

MATTIE EZZELL

Piano and Class Work  
185½ 8th Ave. N., Nashville  
Phone Main 3432

## TEXAS

NEELIE HALL

Piano and Class Lessons  
Eriburg, Apt. 2, Abilene  
Phone 298

## WASHINGTON

ALICE REYNOLDS FISCHER

314 E. Birch, Walla Walla

FLORA McCONAUGHEY

58 Park, Walla Walla

CHARLOTTE McNEELY

Piano  
2603 Everett Ave., Everett

## WISCONSIN

MADISON MUSIC SCHOOL

Laura J. Richards, director  
Piano and Harmony  
133 Lathrop Street, Madison  
Phone: Badger 3243

## FOREIGN

## CANADA

CARA FARMER

Piano and Class Lessons, Demonstrations  
Certified Normal Teacher  
Mothers' Creative Music Course  
750 Bithurst, Toronto

## CHINA

EMIL DAVENBERG

Piano-forte Instruction  
Pupil of Teichmüller (Leipzig)  
The Albany, Hong Kong

## Edwin Hughes

THE EMINENT AMERICAN PIANIST  
316 West 102nd Street Steinway Piano New York City

**ROXAS** Coach and Accompanist to  
MARTINELLI for six years  
Vocal Coach Studio: 2231 Broadway, New York  
Phone Schuyler 6598

**HENRY F. SEIBERT**  
CONCERT ORGANIST—Lutheran Church of the Holy Trinity  
65th Street and Central Park West, New York City

**Allen McQUHAE**  
Tenor  
Management MUSIC LEAGUE OF AMERICA  
712-718 Flak Bldg., New York

**MRS. EDWARD MacDOWELL**  
Programs of MacDowell Music  
Proceeds of these recitals revert unreservedly to the MacDowell  
Memorial Association.  
Address: PETERBORO, NEW HAMPSHIRE.  
STEINWAY PIANO

**Annie Louise DAVID Harpist**  
Management:  
WALTER ANDERSON  
Phone: 1212 Bryant 1452 Broadway, N. Y.

**ALBERT RIEMENSCHNEIDER**  
Organist and Director of Music, Euclid Ave. Baptist Church,  
Cleveland, Ohio.  
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.  
CONCERT ORGANIST—PIANO AND ORGAN STUDIO  
For Recitals or Instruction Address, Berea, Ohio  
Piano Studio, 707 The Arcade, Cleveland, Ohio.

**MACBETH**  
Chicago Grand Opera  
Management: National Concerts, Inc., 1451 Broadway, New York.

**JOHN McCORMACK**  
EDWIN SCHNEIDER, Accompanist  
Manager: CHARLES L. WAGNER  
D. F. McSweeney, Associate Manager,  
511 Fifth Ave. (Postal Life Bldg.), New York.  
Steinway Piano Used.

## THE SECRETS of SVENGALI

By  
J. H. DUVAL

Every student of voice would like to be  
a Trilby with a magician like Svengali to  
point the easy road to success.

There is no easy road (except in fiction)  
but the sure road is pointed out by Mr.  
Duval and divested of its mystery in  
this important work.

\$2.00 at all music dealers and bookellers

**JAMES T. WHITE & CO.**  
Publishers  
70 FIFTH AVENUE  
NEW YORK

## MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

### AN INSTRUMENTAL MUSIC DEPARTMENT

A Complete Account of the Instrumental Music Study in Rochester, N. Y., as Conducted by Jay W. Fay

[This article is a continuation of the article which appeared in the issue of the Musical Courier under date of December 28. As stated in that issue, we consider the subject of instrumental music of vital importance at this time, and it is essential that this message of success be carried in full to all supervisors who are facing problems of a similar character.—The Editor.]

Just as the method of class instruction gives the greatest incentive at a certain age (and we have teachers in Rochester who proclaim class instruction superior to private), so does the school orchestra and band offer much of great value to the pupil both musically and in the building of his character.

We have in Rochester thirty-four teachers, not counting teachers of piano classes, over which I have no supervision, and excluding two teachers supplied by the Continuation School to teach English and mathematics to part-time music students, as required by State law. These thirty-four teachers teach 176 hours a week to 1,245 pupils, each of whom receives from thirty minutes to ten and one-half hours a week, free of expense to himself and almost entirely outside of school time. The cost of this instruction is in round numbers \$15,000 per annum, which makes the per capita cost of instrumental instruction twelve dollars a year. The teaching force includes one supervisor, two other men teachers on full time, four vocal instructors in charge of junior high school music, who give a part of their time to bands and orchestras, eleven professional musicians engaged at a uniform rate per hour, three cadets, advanced pupils supplementing the work of the professional teachers, and thirteen special music teachers in the grammar schools, who have charge of the grade school orchestra, and in some cases of violin classes. The Board of Education has by gift of Mr. George Eastman, who has contributed enormously to the musical opportunities of Rochester, 426 instruments, costing \$28,775, which are lent out to acceptable pupils on a bond which makes them responsible for their care and safe return. There is also at the central music office a large library of band and orchestra music, carefully selected and catalogued, which is lent out to the schools and upon which valuable data is being collected as to its utility in public school work. You can readily see that the administration of these 426 instruments and the teaching in class, band, and orchestra of their players, together with the 800 others who have their own instruments, has led to a large and carefully organized department, which I wish to describe to you in some detail.

First, the candidates are selected from those who apply when notice is given of a new distribution of instruments. These candidates are placed in a class which is taught music notation and certain technical features of music reading preparatory to instrumental teaching, and during the term of this class, which lasts about ten weeks, the idlers and the incompetent are weeded out as far as possible. It goes without saying that this method is employed for the instruments which are owned by the Board. In other cases the pupil has but to present himself when the classes are formed, and he is accepted. His stay in the class depends upon faithful attendance and reasonable progress.

The actual work of instruction begins in the grade schools with violin teaching. Pupils are taken from their regular classes and assembled in groups of from ten to twenty under a visiting teacher who has made a specialty of class teaching of violin. At the same time a grade school orchestra is formed, largely composed of violins and piano with an occasional trombone, drum, or flute. To this orchestra are admitted the new violin pupils when they are sufficiently advanced to handle the simplest grade of orchestra music. These little orchestras are considered preliminary training schools in ensemble playing leading later to more mature organizations, where we find fuller instrumentation and the ability to play more pretentious compositions.

To make this more concrete, here are the facts for one grade school. No. 23—Forty-eight pupils receive instruction in instrumental music. There are four violin classes, thirty-seven pupils in all, meeting three quarters of an hour each once a week, and rotating so as not to take the pupil out of the same subject but once a month. The orchestra includes eleven violins, one cello, one flute, one clarinet, one cornet, one trombone, trap drums, and piano, and meets once a week for one hour's practice in school time. It plays at assemblies, at parent-teacher meetings and the like, and at graduation exercises. During the last school year this orchestra played twenty times in public, fourteen times in and six times out of school. Of the forty-eight pupils, twenty-seven have three-quarters of an hour a week of instrumental instruction, ten have one hour, three have one and a half hours, four have three hours, and four have four hours a week, the latter taking classes on Saturday mornings in a department to be described later.

There are in all fifteen grade school orchestras, with two more in union schools, drawing on both grade and High School pupils. Fourteen of these are taught by regular vocal teachers with orchestra experience, and involve no additional expense to the Board, except that the music is furnished from the central library; two are taught by professional music teachers at the rate mentioned above, and the other is taught by one of the two men on the annual payroll. It is customary to depend in large measure upon violinists privately taught to make these orchestras a success, but we have in Rochester at least one thriving orchestra numbering twenty-eight, every member of which is a product of public school class teaching, and whose playing was the sensation of a great demonstration at the close of the last school year.

The next unit in the school system is the Junior High School, of which there are three in Rochester and a fourth to be opened next year. This will practically reduce all grammar schools to six grades and take away the first year from the Senior High Schools. In each Junior High there

is a junior and a senior orchestra and a band, and in each school there is a free activities period in which there is a band club, and orchestra club and a violin class. These clubs are practically full rehearsals, supplementing the regular after-school rehearsal of the organization. I shall present an analysis of the Washington Junior High School as a typical unit of the system.

This school has 148 pupils receiving instrumental instruction, grouped into a senior orchestra of ninety members and a junior orchestra of fifty, a selected little symphony of twenty-seven, now studying the Military Symphony of Haydn; an orchestra club of fifty-one, a band of forty-four, a band club of forty-four, and a violin class of eight. All organizations rehearse once a week for one hour after school or in the free activities period, except the little symphony which meets every other week for one hour. The violin class is an experiment in semi-vocational training and meets three times a week for one hour sessions. The orchestra plays every week at assembly, and its members are presented with insignia for faithful service. The work is in charge of two junior high vocal instructors, assisted this year by the supervisor in person. The junior high work is of enormous importance in establishing the right relation toward large group activity and in inculcating loyalty and enthusiasm which will furnish the senior High School orchestras and bands with members ready to cooperate to the fullest extent in genuine musical achievement. Last year these organizations played 128 times, 111 in and seventeen times out of school.

The two Senior High schools have each a junior and a senior orchestra, a large orchestral group made up of the two combined, and a band. Each unit rehearses one and a half hours once a week, thus giving all pupils three hours a week after school. Band members complete the time required for credit by rehearsing with one or more of the four bands on Saturday morning. Thus all the Senior High School work is outside of school time, and being partly prepared work, due to the necessity of home practice, membership and eighty per cent attendance in either band or orchestra entitles the pupils to one-quarter credit a term, sixteen credits being required for graduation. This means that by being in both organizations and attending at least eighty per cent of the rehearsals for four years, a pupil can secure one-quarter of his graduation points in instrumental music, instruction furnished by the Board, after school hours, and without expense to himself. The training given is in playing the best music, often of genuinely symphonic proportions, an artistic attitude is cultivated, and regularity of habits, loyalty and unselfish service to the school are developed to a high degree. The band and orchestra are an integral part of the school life, playing at assemblies, school plays, games, graduations and representing the school on many occasions. The East High School which I shall take for a concrete example has 102 pupils taking instrumental instruction. It has a senior orchestra of thirty-three, a junior orchestra of thirty-three, and consequently a combined orchestra of sixty-six, and a band of forty-four. Each organization has officers and insignia, and is recognized by the student council. The band and orchestra give one or two joint paid concerts a year and turn in the proceeds to the student treasury.

### SUZANNE GALLIEN

MEZZO-SOPRANO OF THE OPERA COMIQUE

Mise-en-scene and diction taught in French and Italian repertoire  
NATURAL VOICE EMISSION  
Studio: 6 W. 84th St., N. Y. Tel. 0064 Schuyler

### MARIE SWEET BAKER

Soprano

CONCERT — RECITALS — ORATORIO — OPERA

Address: Hotel Endicott, New York Tel. Schuyler 8300

### "Three Centuries of American Song"

Presented by

### Olive NEVIN and Harold MILLIGAN

Management: DANIEL MAYER, Aeolian Hall, New York



Mayo Wadler  
The American Violinist  
NOW IN EUROPE



Last year the East High units played forty-nine times in public, eighteen times in and thirty-one times out of school. It is these more mature orchestras and bands that play most often in public where musical excellence is desirable.

Beyond either Senior High School there is a large festival orchestra and a band which have special rehearsals on occasions to prepare for public appearances. These organizations played eight times last year, exciting great interest and enthusiasm. In all, during the school year of 1921-22, twenty-six bands and orchestras, representing seventeen different schools, played publicly 392 times—253 times to the total population of the seventeen schools and 139 times to an average audience of 1,000 general citizens. The importance of this can hardly be estimated. Two hundred and fifty-three times in a single school year was the message of instrumental music hammered in, I might say "drummed in," to the coming generation, and on 139 other occasions the circle of outside musical influence was gradually widened.

A peculiar feature of the Rochester organization, and the one in which we take the greatest pride, is our Saturday morning Public School Conservatory. At a neutral time and in a place conveniently situated, one of the Senior High Schools, we bring together all the pupils who are interested and teach instrumental music on a large scale. Between eight o'clock and one, with twenty instructors, we give sixty-five clock hours of instruction, including the musical work of the part-time school, which has in addition to music classes four hours of laboratory physics of sound and four hours of related English in the form of musical biography, history and appreciation. Here there are five classes of violin, four of clarinet, three each of flute, cornet, mellophone, French horn, trombone and baritone, drums, cello, two each of oboe, bassoon, saxophone, tuba, piano, and one class of viola. Here the violinists may play in the violin choir of sixty violins and piano, in the string orchestra of seventy-two, and in the junior orchestra of 102 pieces. The band boy passes as he improves from one to another of four graded bands. The saxophones have a saxophone band of twenty-six. The cornets, mellophone, and French horns each have a choir in which the pupils learn to play together after taking their lesson. The advanced band of fifty-eight is of real professional calibre, playing standard overtures, selections and band transcriptions of symphonic works. Pupils are routed from class to class so that each has from two to four hours of instruction. Attendance is carefully checked and followed up by a form letter system, so that the absence is less than two per cent of the total of 600 pupils. Faculty meetings are held once a month, and the most interested and intelligent coöperation is secured from the whole teaching force. Technical work is done in the class, quartet and sextet playing, with many on each part of course, in the assemblies, and a high grade of music is played in the bands and orchestras. Progress is tested three times a year by an examination on a series of scale drills prepared by the supervisor, and each pupil is held to an accurate performance of every major, minor and chromatic scale as the condition of continuing with his instrument.

We are looking forward to the formation of alumni and community organizations as soon as the requisite material is lost to the school and may be reassembled from the ranks of the general community.

The influence of all this work on the musical future of Rochester is far-reaching. If 200 pupils annually are sent out from the schools to leaven the population of our city and form the nucleus of a body of art lovers, concert goers, enthusiastic and interested performers in amateur organizations, and supporters of every musical venture, in ten or twenty years the results will be beyond all calculation. Already I have some data in hand and have plans laid to determine the radiating circles of amateur musical activity springing out of our school work, and I expect to find that its effects have permeated every phase of music in the city.

In conclusion, I wish to state that what we are doing in Rochester can be duplicated anywhere. We have had the advantage of an unusual equipment, but that can be secured in proportion to the size of the community, if not by the munificence of a single citizen, at least by the combined efforts of interested individuals, chambers of commerce, rotary clubs, and the like. A city of 30,000 would have to have forty instruments to compare with Rochester, a city of 300,000 with 400. We have not yet solved all our problems. I trust that we have but made the beginning of our possible development. We are not posing as a model. I have given this detailed study of the Rochester system merely to place before you in the most tangible form a department in working order with the machinery already in motion. I hope it will stimulate you to compete, to excel, to urge us on to further efforts for the greater development of this most useful and interesting field of educational activity.

(Concluded.)

#### Elena Gerhardt's Dates.

Elena Gerhardt, the lieder singer, will make her second appearance in Chicago this season at the Studebaker Theater on Sunday, January 7. On January 10 she will appear in joint recital with Mischa Levitzki at Peoria, Ill., at the Mohammed Temple, under the local auspices of the Civic Music League.

#### Cottlow's Aeolian Hall Recital, January 19.

Augusta Cottlow is leaving for a short tour early in the new year, returning for her recital in Aeolian Hall on January 19, for which she has prepared an unusually interesting program. The principal numbers will be Beethoven's sonata, op. 111; MacDowell's Norse sonata, Chopin ballade No. 4, and the Liszt Mephisto waltz. Shortly after the New



AUGUSTA COTTLOW

York recital Miss Cottlow leaves for an extended tour of the South and Middle West, which includes several return engagements, and an appearance with the Minneapolis Symphony Orchestra.

#### January Busy For Mayer Artists in New York.

During the month of January no less than eight concerts will be given by Daniel Mayer artists in New York City. Elena Gerhardt will start the schedule with a recital in Carnegie Hall on January 16. The same week, Erna Rubinstein will appear in the same hall, on January 19. Schelling will start a series of three afternoons of piano concertos at Town Hall on January 23. Levitzki will give his last recital of the season in Carnegie Hall on January 24. Guy Maier and Lee Pattison will make their only appearance of the season in a two-piano recital at Aeolian Hall on January 26. In addition, Ruth St. Denis, Ted Shawn and their company will give a program of dances at the Plaza Hotel on January 16 for the benefit of the

Camp Fire Girls, and Ernest Schelling will finish the month with his second of concerto afternoons in Town Hall on January 30.

#### More Herbertana

(Continued from page 8)

the same profession. The boy, who enlisted as an engineer during the war and received a commission, is married and living in Chicago where he sells bonds. The daughter is in New York with her father whom she serves as secretary.

"Yes, she plays the piano with great style," said her parent, "but you should hear her rattle on the typewriter!"

She is constantly after her father to begin his biography. What a book, rich in memories, it would be! But how can a man write a biography who conducts here tonight, there tomorrow night, and spends every breathing moment—when he isn't eating or sleeping—in writing, writing, writing. Some one, statistically inclined, should figure out how many times around the world the Herbert MSS. would go when placed end to end!

#### Golibart Filling Many Engagements

Victor Golibart, American tenor, was engaged, immediately after his success in his Washington recital of November 16, to sing with the Washington Choral Society at its Christmas concert, December 18, when The Messiah was given. December 19 he sang two groups of French songs at the opening of the French Theater in Washington, under the direction of Mme. Benedict, and on December 22 at Cassey Hall, in a benefit for the Knights of Columbus.

#### Moore and Parkhurst in Musique Intime

Francis Moore, pianist, was the soloist at the Tuesday afternoon, December 26, recital at Sherry's, under the management of Katharine McNeal. He played an interesting program of Beethoven, Brahms, Bach, Cyril Scott, Palmgren and Liszt numbers. On Thursday, December 28, Adele Parkhurst, soprano, gave the musical program at the same place.

#### Cleveland Orchestra Here January 23.

The Cleveland Orchestra, Nikolai Sokoloff conductor, will give its next New York concert at Carnegie Hall on Tuesday evening, January 23. The program will include the Rachmaninoff symphony No. 2, Loeffler's Dramatic Poem, La Mort al Tintagiles, and Strauss' symphonic poem, Don Juan.

## NYIREGYHAZI

(Pronounced NEAR-ECH-HANZI)

"Highly imaginative artist with creative genius."—Boston Globe.

Management: R. E. JOHNSTON

Associates: L. G. BREID and PAUL LONGONE

1451 Broadway, New York City

KNABE PIANO USED

AMPICO RECORDS



# GALLI-CURCI

Homer Samuel, Pianist  
Manuel Berenguer, Artist

Victor Records Steinway Piano

Management  
*Evans & Salter*  
527 Fifth Ave., New York

## VAN YORX

Studio: 22 West 39th Street New York  
Tel. 3701 Fitz Roy

## MARION GREEN

Now Starring in  
**Rose of Stamboul**  
Century Theater

## GUILMANT ORGAN SCHOOL

William C. Carl, Director

Send for Catalogue

17 East Eleventh Street, New York City

RENATO

ZANELLI

BARITONE

Metropolitan Opera Co.

Management: CHARLES L. WAGNER  
D. F. McSWEENEY, Associate Manager  
511 FIFTH AVE. NEW YORK

ERNESTINE SCHUMANN HEINK

VICTOR RED SEAL RECORDS

Exclusive Management HAENSEL & JONES, Aeolian Hall, New York

STEINWAY PIANO—VICTOR RECORDS

ARTHUR LOESSER, Accompanist and Soloist

# MUSIC ON THE PACIFIC SLOPE

## SEATTLE BOOKS MANY WELL KNOWN ARTISTS

Seidel Plays with Civic Symphony—Rose Florence Sings Songs by Local Composers—Omar Khayyam Given by Plymouth Quartet and Choir—Spargur Quartet Heard—Notes

Seattle, Wash., December 27.—Different organizations of Seattle have been instrumental in bringing artists to this city. The Ladies' Musical Club, the Woman's League of the University of Washington, and the Men's Club of Plymouth Church have all instituted courses. Margaret Matzenauer, Geraldine Farrar, Evelyn Scotney, Cyrena van Gordon, Mme. Galski, Louis Graveure and Marcel Dupré are among the artists already heard.

The Civic Symphony Orchestra has announced an excellent group of musicians, the first to appear being Toscha Seidel, violinist, who delighted the audience with his playing of the Tchaikowsky concerto. He was heard also in a group of solos with Francesco Longo at the piano. This Civic Orchestra, under the direction of Mme. Davenport-Engborg, has entered upon its third year. It is composed of amateurs and professionals, and deserves the commendation of the community for its sincere endeavor to contribute what it can to the musical life of the city. The organization numbers over one hundred members.

ROSE FLORENCE SINGS SONGS BY LOCAL COMPOSERS.

A program of songs which gave much pleasure was offered at the Cornish School by Rose Florence. In compliment to Seattle composers, Mme. Florence sang the Meadow Lark, by Abbie Gerrish-Jones, and My Love and I, by Katherine Glenn. John Hopper furnished excellent accompaniments.

OMAR KHAYYAM PRESENTED.

Liza Lehmann's setting of the Rubaiyat of Omar Khayyam was presented by the Plymouth quartet and choir of fifty voices under the direction of the organist, Wallace MacMurray. Margaret Hemeon, soprano, distinguished herself by her dramatic singing of the number, I Sent My Soul Through the Invisible, which had to be repeated, as did the duet, A Loaf of Bread, and the bass solo, Myself When Young. Leone Langdon, pianist, and Mrs. Lang and Florence Sherman, violinists, accompanied the performance.

SPARGUR QUARTET WELL LIKED.

The Spargur Quartet played recently at the attractive new recital hall in the Women's University Club before an attentive and appreciative audience. The quartet played two numbers, Beethoven's Op. 18, No. 2, and Smetana's Aus Meinem Leben, with delicacy and musicianship. Jane

Burns Albert, soprano, gave a group of French and American songs, with Irene Hampton Thrane at the piano.

CORNISH SCHOOL NOTES.

The Cornish School recently celebrated its eighth anniversary with open house. Two excellent programs of music were given in addition to the social aspects of the occasion. A bulletin was issued in which was concise records of the careers of former students, many of whom have been very successful. A number of them are in New York; Margaret Petit, Marjorie Avery, Ricky Ford and Ruth van Valey, dancers; Josephine Hutchinson, who played in The Hairy Ape and is rehearsing a new play, and Dora Vanderbilt who has been with the Walter Hampden company. Vivian Strong Hart has just signed a three years' contract with a light opera company that is being formed and will appear in New York early in the year. Miss Hart has received all her training from her mother, Kuria Strong, who is a member of the Cornish School faculty, and Sergei Klubansky, of New York, who has been a successful guest teacher at the school for the last three summers. Helen Stryker is with the Belasco forces now and is the understudy of two characters in The Merchant of Venice with David Warfield. And so it goes in the story of this school.

A. B.

## PALO ALTO CROWDS HALL TO HEAR ORGANIST DUPRE

Organist Makes Astonishing Improvisation in Sonata Form—Stanford Students Score in Music Revue—Notes

Palo Alto, Cal., December 25.—Ram's Head Society of Stanford University produced its annual Football Show in the Assembly Hall, November 25, the evening of the football classic between Stanford and the University of California. The entire production was conceived, composed and staged by local talent—the book and lyrics by Dan Evans, the music by Chick Midgeley, Myron Higby, Alice Dodds and Clu Carey, and direction by Arnold Bayley, Sam Mendenhall and Dick Taylor. A cast of thirty-eight and a chorus of twenty-four went from scene to scene with precision and ease. The music, while never notable, was melodious and frequently novel, particularly the theme-song, I Want to Major in Love and Blue My Shoes. There was an orchestra of fifteen students, which was occasionally reinforced by a stage orchestra. Among the favorites were Grant Corby, Clyde Coakley and Helen Whitney.

NOTES.

English and Spanish folk songs, and piano numbers given by pupils of Eleanor O'Connor, made up the program of the regular Sunday afternoon Community House concert.

Marshall Monroe, lyric tenor, who has unusually clear diction, was enthusiastically received. He put a great deal of fire into the Spanish folk songs, which were insistently encored. The piano numbers were both varied and spirited and much credit is due Miss O'Connor for the splendid platform manner of her pupils.

A Brahms program, given by members of the Fort-nightly Club, proved to be one of the best they have offered. A group of four Hungarian dances, arranged for four hands, was played by Charlotte Dingley and Helen Snyder as the opening number. Then followed four songs with Isabelle Townley as soloist and Alice Kimball accompanist. Mary Moynihan contributed three violin solos accompanied by Elizabeth Bates. The concluding number was a piano solo, Rhapsody in C minor, by Elizabeth Bates.

CROWDS TURNED AWAY FROM DUPRE RECITAL.

It must have been gratifying to Marcel Dupré, organist, to see the eagerness for even standing room in the large Memorial Church on the campus, when he gave one of the most interesting and illuminating recitals ever heard on that fine organ. M. Dupré played a long program with delicate sense of emotional contrast and tonal values. As a final number, he improvised a symphony on themes furnished him just before the beginning of the recital by organists True, of Stanford, and Fitzgerald of St. Patrick's Seminary. There were four movements: an allegro, an andante, an intermezzo, and a finale or fugue. The whole showed originality and the most brilliant musicianship.

C. W. B.

## SAN FRANCISCO'S FOURTH "POP" CONCERT ENJOYED.

Charles Hackett Renews Former Success—Notes

San Francisco Cal., December 18.—The fourth "pop" concert on the regular subscription series of the San Francisco Symphony Orchestra concerts was given in the Curran Theater, December 10. The opening number was Massenet's overture to Racine's Phedre. Debussy's charming Petite Suite and Moussorgsky's A Night on Bald Mountain were heard on the first portion of the program. Massenet's Le Cid was an interesting number and two cello solos by Walter Ferner, principal cellist of the organization, revealed his exquisite tone, technical efficiency and his customary musicianship. Concertmaster Louis Persinger conducted the orchestra in these two numbers and earned for himself added admiration from his audience.

CHARLES HACKETT RENEWS FORMER SUCCESS.

Charles Hackett, the American tenor who created a sensation in San Francisco while singing here with the Scotti

## PACIFIC NORTHWEST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Violinist; Director Violin Department, Cornish School of Music, Seattle

**CADY, CALVIN BRAINERD**  
Normal Courses and Private Tuition or Advanced Piano Students, July 17-Sept. 1. Cornish School, Seattle, Wash.

**CORNISH SCHOOL OF MUSIC, INC.**  
Dramatic Arts and Dancing  
Nellie C. Cornish, Director  
Roy Street, at Harvard, Seattle, Wash.

**CORYELL, MARIAN**  
Composer-Pianist, Recitals  
Cornish School, Seattle

**ELWYN CONCERT BUREAU—**  
Western Management  
Concert Artists and High Class Musical Attractions  
Broadway Building, Portland, Ore.

**JACQUES JOU-JERVILLE** of Paris  
Operatic Tenor  
Formerly Boston Opera and leading grand opera of France  
Head Voice Dept. Cornish School, Seattle

**KANTNER, CLIFFORD W.**  
Voice  
Representing Edmund J. Myer  
306 Spring St., Seattle

**KRINKE, HARRY**  
Suite 506, The McKelvey, Seattle, Wash.  
Advanced Instruction of Piano

**EURHYTHMICS OF JACQUES DALCROZE**  
Hellerau-Dresden. Geneva.  
**ELSIE HEWITT MCCOY**  
Odd Fellows Temple, Seattle

**MCNEELY, PAUL PIERRE**  
Concert Pianist, Instruction  
206 The McKelvey, Seattle, Wash.

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
1506 Yeon Bldg., Portland, Ore.

**RISEGARI, SILVIO**  
Piano; Concerts  
Fine Arts Building, Seattle

**SPARGUR, JOHN**  
Director Seattle Symphony Orchestra  
People's Bank Bldg., Seattle

**THOMPSON, MRS. CHARLES W.**  
Northwestern Soprano,  
Pupil of  
Harold Hurlbut  
(Latest disciple of Jean de Reszke)  
Season 1922-1923 in New York  
316 West 95th St., Phone River. 5400

**TOWNS, KIRK**  
Baritone  
205 The McKelvey, Canadian Club  
Seattle New York

**WELLS, BOYD**  
Special Representative of  
Musical Courier  
605 McKelvey Apts. Seattle.

## PACIFIC COAST DIRECTORY

**BECKER, MR. and MRS. THILO**  
Piano, Violin  
431 So. Alvarado St., Los Angeles

**BEHYMER, L. E.**  
Manager of Distinguished Artists  
705 Auditorium Bldg., Los Angeles

**BOWES, CHARLES**  
Teacher of Voice  
446 South Grand View, Los Angeles

**BRESCIA, DOMENICO**  
Voice Specialist—Composition  
603-4 Kohler & Chase Bldg., San Francisco

**BRETHERTON, GLORIA**  
Vocal Instructor and Coach  
Placement, Diction, Interpretation  
Studio 501 Tajo Building  
First and Broadway, Los Angeles

**BRONSON, CARL**  
Voice, Phone 10082  
204-5 Music Art Building, Los Angeles

**CADMAN, CHARLES WAKEFIELD**  
Composer-Pianist  
2220 Canyon Drive, Hollywood, Cal.

**COLBERT, JESSICA**  
Concert and Theatrical Management  
619 Hearst Bldg., San Francisco

**DE AVIRETT, ABBY**  
Teacher of Piano  
Studio 246 Junipero Street,  
Long Beach, Calif.

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
912 W. 20th St., Los Angeles

**MORGAN, VINCENT—Composer—**  
New publication, "Bird of the Wilderness," for Soprano and ladies' chorus. Published by Emrys Music Company, 675-676 Walker Auditorium Building, Los Angeles, Cal.

**MORRISON, MARGERY**  
Operatic Coach—Conductor's Assistant and Repetiteur  
Piano Conductor  
On tour Orpheum Circuit with Doré Operalog

**OPPENHEIMER, SELBY C.**  
Musical, Operatic, Lecture and Concert Manager  
Foxcroft Building, 68 Post St., Near Kearney, San Francisco

**PERSINGER, LOUIS**  
Management Selby Oppenheimer  
68 Post Street, San Francisco

Brunswick Record, "The Annual Protest," composed and recorded by FRIEDA PEYCKE. Studio: 504 Tajo Building, Los Angeles, Calif.

**SIMONSEN, AXEL**  
Cello  
Music Art Building, Los Angeles

**SMALLMAN, JOHN, Baritone**  
Kramer Studio Bldg.,  
1500 So. Figueroa St., Los Angeles  
Address E. M. Barger, Secretary

**SPROTTE, MME. ANNA RUZENA**  
School of Vocal Art  
Sixth Floor of Tajo Bldg., Los Angeles

**STETZLER, ALMA**  
Voice—Opera Coach  
Egan School  
1324 So. Figueroa St., Los Angeles

**ZOELLNER CONSERVATORY OF MUSIC**  
Complete Faculty of Artist Teachers  
1250 Windsor Blvd., Los Angeles, Cal.



Grand Opera Company a year or so ago, renewed his success at a song recital which he gave at the Civic Auditorium on December 12. The proceeds of the event were given to St. Ignatius Church and College. Mr. Hackett's naturally warm and vibrant voice was heard to advantage in a fine program. He sings with purity of intonation and diction, splendid vocalization and a subtle significance of the text. In all that Mr. Hackett does there is refinement and polished style. Gordon Hampson played Mr. Hackett's accompaniments in a fine manner. The concert was under the management of Frank Healy.

## NOTES.

Laura Janos Fuessel, contralto, appeared before the Forum Club and gave an interesting group of songs. Miss Fuessel showed good training and her fine conception of the songs won the approval of a large audience.

The Arrillage Musical College gave a two-piano recital in its recital hall and was assisted by Isoline Harvey, violinist. The program was artistically performed.

Eleanore Drew introduced one of her advanced pupils, Carmel Lemmermann in a piano recital at the Social Hall of the Y. M. I. building. The young pianist played in a praiseworthy manner numbers by Bach, Grieg, MacDowell and Debussy.

A musical program was given by the San Francisco section of the Council of Jewish Women at the Native Sons' Hall on December 12. A number of San Francisco's prominent musicians participated namely, Caroline Caro Hyman, Margaret Waldrop, soprano, accompanied by her husband, Uda Waldrop; Alexander Kozlov, pianist; Nathan Firestone violinist, accompanied by Mrs. Ludwig Rosenstein, and Margaret Jarman Chessman, contralto.

Victor Lichtenstein, who has been giving a series of lectures on the history and appreciation of music, under the auspices of the extension division of the University of California, completed that course with an interesting illustrated lecture of the César Franck symphony, Beethoven's Appassionata sonata, and music of the present. These lectures have proved of intense value. C. H. A.

## SACRAMENTO EUTERPEAN CLUB GIVES CONCERT

## NOTES

Sacramento, Cal., December 12.—The Euterpean Club gave its first concert of the season at the Tuesday Club House, December 11. This chorus of female voices, organized some years ago by Edward Pease, now stands at the head of musical organizations in this city. Beautiful tone quality and excellent phrasing were apparent, the sopranos better than ever, and the lower voices splendid. The program was well received by the large audience present. A large amount of credit is due to Zue Geery Pease, the club's accompanist; her fine sense of balance makes the finer tonal shadings of the chorus possible. Two Sacramento musicians assisted—Russell Keeney, violinist, and Rudolph Caffaro, tenor.

## NOTES.

Arthur Straub, vocal teacher, has come to Sacramento from Detroit where he has an excellent reputation.

The Martine School of Music has been conducting a series of student affairs which has been well attended and which merits praise.

The Saturday Club presented the violinist, Emil Telmanyi, in concert at the Clunie, December 7. Judging from the applause this artist was well liked. His accompanist, Sandor Vas, gave several solo numbers which were also much enjoyed.

Several members of Emily Rulison's violin class were heard in a recital given at Wiley B. Allen Hall before a small audience of invited guests. The pupils gave a good account of themselves.

Russell Keeney, violinist and former student under Theodore Spiering, is becoming well known in Sacramento as a soloist. A. W. O.

### Praise for Patton in Recital and Opera

Fred Patton appeared as Wotan in Die Walküre with the United States Grand Opera Company in Erie, Pa., and Akron, Ohio, and won the following encomiums from the press:

Fred Patton gave a very moving portrayal of Wotan. His rich, resonant voice was well suited for the Wagnerian music.—Erie Times.

Vocal honors fell to Fred Patton who sang Wotan.—Erie Dispatch-Herald.

Fred Patton, as Wotan, was majestic in the Magic Fire scene of which Camille Saint-Saëns, the French composer, once said, "The violins flame, the harps crackle, the timbers scintillate."—Akron Beacon-Journal.

Wotan was sung by Fred Patton, bass-baritone, who was fully equal to the demands of the role.—Akron Press.

After a recital in Youngstown, Ohio, two of the critics of that city eulogized Mr. Patton as follows:

Mr. Patton's voice is a remarkable one. It is of excellent quality, has a great deal of resonance and a very wide range. His low tones are solid and vibrant, while his high tones are full and ringing. He sang several fine high G's last evening. The organ is a glorious one. Mr. Patton should have an exceptional career ahead of him.—Youngstown Daily, November 28.

His is an uncommonly fine voice, resonant, rich and full, and of a quality that pleases the ear. Fred Patton is more than a singer—he is an interpreter of songs which is quite another thing. He employs his command of vocal technique and artistry for a purpose and that is to give his audience a finely dramatized interpretation of the text. Every number he sang was a vitalized conception invigoratingly expressed with finished artistry. His program was an uncommonly interesting one and finely balanced. Fred Patton is a singer whom we will always be glad to hear. It is hoped that he will be brought back again.—Youngstown Telegram.

### Frederick Southwick Returns From Concert Tour

Frederick Southwick, concert baritone, who made a very successful concert tour through Minnesota, South Dakota and Pennsylvania (singing in some cities for the fifth time), has returned to New York.

The Argus Leader of Sioux Falls recently had the following to say of him:

Mr. Southwick possesses a voice of unusual charm and interest, and his tone is of a pure and velvety quality. Gentleness and re-

# G. M. CURCI

finement were characteristics of his personality and his voice was notable for sympathy, tenderness, strength and resonance.

Another Sioux Falls paper wrote:

His style was finished and his manner suave and persuasive. To those who heard him, his singing will stand out as a big event in the season.

The above press comments are representative of the criticisms he received everywhere on this tour.

### January a Full Month for Konecny

The month of January will be a full one for Josef Konecny, the Bohemian violinist, who has the following engagements on his Western tour: January 3, Laramie, Wyo.; 4, Rawlins, Wyo.; 5, Rock Springs, Wyo.; 8, Evans-ton, Ill.; 10, Ogden, Utah; 11, Brigham City, Utah; 12, Logan, Utah; 15, Preston, Ida.; 16, Salt Lake City, Utah; 18, Provo, Utah; 18, Payson, Utah; 19, Nephi, Utah; 22, Manti, Utah; 24, Milford, Utah; 25, Beaver, Utah; 29, Las Vegas, Nev., and 31, Redlands, Cal.

When appearing in Colorado Springs (Colo.), in December, the critic on the Colorado Springs Gazette had the following to say regarding Konecny and his assisting artists, with the following headline: "Bohemian violinist proves self master of instrument."

Joseph Konecny, the great Bohemian violinist, was greeted by a packed auditorium last night at the High School. At both afternoon and evening concerts Konecny proved himself a thorough master of the violin. His tone quality was subject to such shadings of feeling as to make his performance of the various numbers most interesting and delightful. . . . Lucella Lash, assisting artist, possesses a lovely lyric soprano voice, and delighted her audience with her wonderful capabilities in Spanish and French, as well as English. . . . Margaret Gary is a most competent accompanist. Her solo numbers were given with marked clearness and beauty.

### Elsa Fischer Quartet Concert January 29

The Elsa Fischer String Quartet (Elsa Fischer, first violin; Isabel Raush, second violin; Lucie Neidhardt, viola and Carolyn Neidhardt, cello) will give a concert in Aeolian Hall on January 29. The program will comprise two quartets—Glazounoff's op. 1 in D major and Mozart's in C major—as well as César Franck's piano quintet for which Heinrich Gebhard will be the assisting artist.

The Elsa Fischer String Quartet is a well and favorably known chamber music organization which has been heard in New York and throughout the country in successful recitals for many years, and which has established for itself an excellent reputation for sincerity, balance, tone-color, idealism and general musicianship. The four young ladies, who are indefatigable workers rehearse continually, and present works by the old classic and modern composers with great artistry. They work like real idealists devoting much time to bring out every minute detail, and this care, together with their co-ordination, has earned for them an enviable reputation and has placed the Elsa Fischer String Quartet among the leading organizations.

### Roberts' Pierrot to Be Issued Soon

George Roberts, the able accompanist of Florence Macbeth, also assumes the role of piano soloist at many of her recitals. Two of the compositions which George Roberts plays frequently are A Fragment (A. Walter Kramer), a composition Percy Grainger introduced in many of his programs, and also a Western novelty, The Ride of the Cowboy (Gertrude Ross).

Roberts' charming song, Pierrot, a favorite with Florence Macbeth, is soon to appear in print, published by J. Fischer & Brother, New York.

**VOCAL TEACHER AND COACH**  
Consultation by Appointment  
Studio: 25 WEST 86th STREET, NEW YORK CITY  
Phone: 8107 Schuyler

## Letters from MUSICAL COURIER READERS

### RECOGNIZED PRINCIPLES

ZERFFI REPLIES TO MARAFIOTI AND BOGERT

December 23, 1922.

To The MUSICAL COURIER:

The letters from Dr. P. N. Marafioti and Walter L. Bogert, published in the issues of November 23 and December 21, respectively, have been read by me with great interest. It does appear, however, that both writers failed to perceive the significance of the title of the editorial to which they refer, which was Nothing New Under the Sun, and in addition to this it was expressly stated that: "Certain principles have been recognized by more than one authority, and may therefore be assumed to be based upon a solid foundation of fact."

Since the question of priority has been raised, I wish to state that the fundamental principle of relieving the vocal organ of unnecessary interference was taught by me in 1912, three years before the publication of Dr. Muckey's book, The Natural Method of Voice Production, to which Mr. Bogert refers, and nine years before the publication of Dr. Marafioti's book.

However, the question of priority is comparatively unimportant in the face of the work to be done in disseminating the facts of voice production, which are accessible to all who will employ rational methods of investigation. Truth cannot vary, and all who find the truth must inevitably reach the same conclusions.

I may say, that I yield to no one in admiration of Dr. Muckey's excellent book, which I consider to be one of the most important contributions to the subject of voice production, and I have recommended it whenever opportunity occurred.

I wish to thank Mr. Bogert for his kindly commendation of my writings and his expression of sympathy with the views therein expressed.

Yours very truly, (Signed) WILLIAM A. C. ZERFFI.

### Laurie Merrill Using Three Popular Songs

Laurie Merrill, the New York soprano and vocal teacher, is using Cadman's Dream Tryst, Dawn in the Desert, by Gertrude Ross, and Henry Hadley's new song, Since You Have Gone. Miss Merrill especially considers Dawn in the Desert a wonderful song, "bringing a sweeping touch of breadth, color and power."

### Otis Sings Cadman Numbers

Florence Otis, soprano, is just completing a very successful concert tour. She is using a number of well chosen songs by American composers, including two by Cadman, called The Popinjay and Dream Tryst. Miss Otis writes that "both songs win unusual response from audiences, and I love to sing them."

## JOSIAH ZURO

Director of  
THE ZURO GRAND OPERA COMPANY  
COACHING TEACHING  
Phone: Circle 0100 744 7th Ave., N. Y. City

## THE HUBBARD STUDIOS OF VOCAL INSTRUCTION

ARTHUR J. HUBBARD VINCENT V. HUBBARD

BOSTON: Symphony Chambers

NEW YORK (Mr. Vincent V. Hubbard on Mondays): 807-808 Carnegie Hall

## VIRGINIA GILL Lyric Soprano

"A Voice of Distinctive Charm"

Now Booking for Season 1922-1923

CONCERT-ORATORIO-OPERA

Address: 1014 Division Street

Camden, New Jersey

## The Clebeldand Institute of Music ERNEST BLOCH, Musical Director

2827 EUCLID AVE., CLEVELAND, OHIO Mrs. Franklyn B. Sanders, Executive Director



TAKE AWAY DICTION, ENUNCIATION, INTERPRETATION, PERSONALITY, TONE QUALITY, PERFECT TECHNIQUE AND EMOTIONAL FIRE AND YOU NO LONGER HAVE AN IDEAL RECITAL ARTIST.

## CAMERON McLEAN

SCOTTISH BARITONE

has all seven of these desirable qualities; therefore his phenomenal success.

Management: W. B. C. Burnett, 626 Ford Building

Detroit, Mich.

## PAPALARDO

"A master of vocal art and a coach and accompanist for artists."

The Season of 1922-23 marks the Eighth Year of the Papalardo Vocal Art Studios, well known both here and abroad.

Maestro Papalardo has also conducted opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, Italy; Odessa, Russia; Rio Janeiro, San Paulo, Brazil; New York City, and twice on tour in the United States of America.

STUDIOS: 315 West 98th Street  
Telephone, Riverside 1669

New York City  
Telephone, Marble 1573





**YEATMAN GRIFFITH**

Teacher of FLORENCE MACBETH, Prima Donna Coloratura;  
LENORA SPARKES, Lyric Soprano, and other prominent Artists.  
Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

**U. S. KERR**  
**BASS BARITONE**

RECITALS IN ENGLISH, FRENCH,  
ITALIAN AND NORWEGIAN  
561 West 143rd Street, New York City. Tel. 2970 Audubon

**DR. CHERUBINO RAFFAELLI**

From Royal Conservatory, Florence, Italy  
TEACHER OF SINGING AND PIANO  
602 West 137th Street, New York City Telephone Audubon 5888

**ALLABACH** **COLORATURA SOPRANO**

Opera and Concerts  
Personal Address: 710 Madison Ave., Toledo, O.  
Management: LOUIS BRAND

**GIUSEPPE BOGHETTI** **OPERATIC and CONCERT TENOR**

Graduate, Royal Conservatory of Music, MILANO, ITALY  
Vocal Studios: 1710 Chestnut Street Philadelphia, Pa. 125 East 37th Street New York

**Walter Henry Hall** **Professor of Choral Music, Columbia University**

Address 39 Claremont Ave.

**William S. BRADY**

TEACHER OF SINGING  
Studio: 137 West 88th St., New York. Tel. Schuyler 10099

**CHARLES SANFORD SKILTON**  
**COMPOSER and ORGANIST**

University of Kansas Lawrence, Kansas

**MARIE SUNDELIUS** **Soprano**

With the Metropolitan Opera Co.  
Executive Management:  
HAENSEL & JONES, Aeolian Hall, New York

**Edwin Franko Goldman**  
**CONDUCTOR THE GOLDMAN BAND**

A Symphony Orchestra in Brass" Columbia University Concerts  
Personal address: 202 Riverside Drive, New York

**J. FRED WOLLE**

ORGANIST  
Management: THE WOLFSOHN MUSICAL BUREAU,  
712-718 Fisk Bldg., New York

**O'C QUIRKE** **Voice Placement and Opera Class**

Address: 54 West 82nd Street, New York Telephone 5888 Schuyler

**DAN BEDDOE**  
**TENOR**

Voice Culture—Recitals and Oratorio  
Cincinnati Conservatory of Music Cincinnati, Ohio

**N. Y. COLLEGE OF MUSIC**

New Building—114-116 East 88th Street  
Founded for the Higher Education in all branches of Music  
Conducted on the same plane of the European foremost conservatory.  
Over 40 eminent instructors.  
Piano Department.....August Fraenke, Dean  
Vocal Department.....Carl Hein, Dean  
Harmony, Counterpoint, Composition, Rubin Goldmark, Dean  
Vocal Students have exceptionally good opportunity for Grand Opera and acting.  
Terms reasonable. Catalog on application.

**GEORGE S. MADDEN**  
**BARITONE**

Master Singer  
Concert, Recital and Oratorio  
"He knows how to do, what is popularly called putting a song across."—  
New York Evening Mail.  
GEORGE H. LAWSON, Manager  
267 Macon St. Brooklyn, N. Y.  
Phone 7992-W Duane

**ACROSS THE COUNTRY**

Akron, Ohio, December 20.—Singers from two dozen Akron church choirs gave a concert before a large audience at the Akron Armory. The concert was under the auspices of the Akron Rotary Club who will use the proceeds to finance its work among crippled children. Francesco B. DeLeone of Akron University directed the chorus. Solo quartets from the First and West Congregational churches, First Methodist, Grace Reformed, Universalist and First Presbyterian churches participated, giving two numbers jointly. The Arion male quartet also had two numbers, with J. M. Campbell appearing as violin soloist. Other soloists were Mrs. T. S. Eichelberger, Mrs. N. C. Mather, Ruth Stein Musson, Mabel Motz, Mabel Stein, Clifford Wilson and William Torrence. R. M.

Albany, N. Y., December 23.—The annual reunion and banquet of the Harmonic Circle was attended by more than 150. There was a fine musical program. Alice McEneny is president of the circle and Catherine Benson, secretary.

Edward La Perche played two Rachmaninoff numbers at the Weikel-McLaughlin recital in Troy recently.

An attractive program of Russian music was given in Chancellors Hall for the benefit of Russian scientists and men of letters. The soloists were Anna Metschik, contralto; Genia Fonarova, soprano; Jacob Loukin, baritone; Eugene Plotnikoff, pianist; Charles Aperovitch, accompanist, and Leokadia Klementovich, prima ballerina.

Lydia F. Stevens conducted The Holy Night, Brewer's cantata, for which Jeannette Reller, Mrs. William J. E. McCann, Roswell P. F. Wilbur and Joseph T. Pierce were soloists. Mrs. Peter Schmidt, violinist, assisted.

Helen Thompson, pianist, assisted at the musical service in the First Presbyterian Church recently.

Marvin Smith, boy soprano at St. Peter's, is winning many admirers by his work under the direction of Frank Sill Rogers. E. V. W.

Boston, Mass. (See letter on another page.)

Butte, Mont., December 26.—Nellie Brennan, who, after an absence of five years, has returned to Butte to visit her parents, delighted a capacity audience of music lovers at the high school auditorium, December 17. Miss Brennan is an artist in every sense of the word. In her operatic scores she displayed real dramatic ability, and in the lighter songs she is able to inject a sympathetic note which touches the hearts of her hearers. Miss Brennan will leave Butte soon to go upon the concert stage. Arthur W. Drynan, baritone; Joan Planvo, pianist, and Oscar Mueller, violinist, contributed to the success of the recital. T. McD.

Canton, Ohio, December 26.—One could not desire a more artistic concert than that given by Charles Heinroth of Pittsburgh in the First M. E. Church, December 18. Because of the nearness of the holidays and the unusual cold the audience was small, but what was lacking in numbers was more than made up in enthusiasm and appreciation. Dr. Heinroth played an especially attractive program and displayed not only brilliant execution, but also fine rhythmic vigor, inimitable sense of color, a broad and sympathetic feeling for style, and above all, a depth and sincerity of interpretation that delighted his auditors. R. McC.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Corvallis, Ore., December 15.—The annual convention of the Oregon State Music Teachers' Association was held in the Corvallis Woman's Club building, December 2 and 3. There was a large attendance of prominent musicians from all over the State. Interesting discussions covering the different branches of musical training were led by William Frederic Gaskins, director of the Oregon Agricultural College School of Music—voice culture—R. Converse Norton and Lillian Jeffries Petri—piano training—and Frank Eichenlaub—violin teaching. Music programs were interspersed through out the two days' session. Those appearing were George Hotchkiss Street, baritone; Franck Eichenlaub, violinist; John B. Siefert, tenor, and Mrs. James Thacher, pianist. Corvallis musicians entertained the visitors by a musicale given after the annual banquet.

Mr. Gaskins was unanimously re-elected president of the association. The new vice-president is Lena Tartar, the corresponding secretary, Stewart Tulley, and the treasurer, Daniel Wilson. E.

East Liverpool, Ohio, December 20.—An audience which filled the high school auditorium to capacity greeted the first appearance this season of the East Liverpool Male Chorus. The Rodelph Shalom Temple quartet, composed of Rebecca Hephner, soprano; William Miller, tenor; Winifred Perry, contralto, and Isaac K. Myers, bass baritone, assisted the chorus. Carl Bernthaler was the accompanist. The concert opened with two numbers by the chorus, America by Holden and Possession by Clough-Leigher. Both of these selections were well received. Selections by the solo quartet which followed were Odon Olom—Lord of the Universe, by Hast; Yigdal—Our Creed, also by Hast, and Yeveroscheco—Benediction, by Sulzer.

Mrs. Hepner sang Spring's Awakening, by Spross, and Eli, by Holden, and William Miller offered Kol Nidre, Siegmund's Love Song, from Die Walkure, and an encore, All For You, by Brown. A very effective selection, The Blizzard, by Cadman, was given by the chorus. A Russian folk song arranged by Kurt Schindler, was sung by Winifred Perry. Three numbers by the chorus and The Sailor's Song, by Perry, concluded the program.

The Ohio Valley Choral Society, of seventy-five voices, made its initial appearance, December 19, in the Ceramic Theater.

Nina Morgana, coloratura soprano, accompanied by Kathryn Kerin, captivated a large audience, recently. The most enthusiastically greeted numbers of Miss Morgana's were the operatic ones, Non so Più Cosa Son, from Marriage of Figaro; Donde leita, from La Boheme, and Caro nome, from Rigoletto. Miss Kerin's prelude in G minor, Rachmaninoff, displayed excellent technique. Both artists charmed the audience with their pleasing personalities. R. M.

Easton, Pa., December 27.—The Hampton Jubilee Singers appeared December 13 on the course of lectures

and entertainments given to the students of Lafayette College.

At the Christmas communion service held in Colton Memorial Chapel on December 17 an attractive musical program was offered under the direction of Thomas Yerger, organist, and Prof. H. T. Spengler. After an organ recital by Mr. Yerger, the Christmas cantata, The Adoration, by George B. Nevin, was very effectively sung by Esther Yerger, Mrs. H. C. Wright, Rebeckah Beam, Ima Beam, Thomas Britton, Ralph Johnston, Prof. H. T. Spengler and James Herring. A large audience enjoyed the service.

On December 24, Francis Wheeler, who has charge of the community singing, was soloist at the morning service of the First Presbyterian Church. He was given fine support by Charles Maddick, organist of the church.

Saint-Saëns' Christmas oratorio was given by the choir of the First Methodist Episcopal Church on December 24 under the direction of Ernest Edwards, director, and Ada Gilroy, organist. Dean Newman was effective as the tenor soloist. Edna Jones at the piano added much to the renditions. Solo parts were taken by Mrs. Edward Gregory, Mrs. George Cobb, Anna Hively and Mr. Edwards. G. B. N.

Enid, Okla., December 18.—William Wade Hinshaw's production of Mozart's Impresario was given as the second number of the Enid Lyceum Course and attracted a huge and enthusiastic audience. The cast (including Percy Hemus, Francis Tyler, Thomas McGranahan, Lottice Howell and Hazel Huntington) was in good voice and the acting was excellent. The ensemble numbers proved very popular and several had to be repeated. G. M.

Johnstown, Pa., December 18.—The Germania quartet celebrated its fortieth birthday by giving a concert in the Johnstown High School auditorium under the baton of its new musical director, Hans Roemer. The ensemble and finish of the chorus' singing demonstrated the thorough training it has had and delighted the large audience, which demanded numerous encores. Emma Louise Raab, violinist, and Helen Braly-Cavanaugh, soprano, gave excellent solo groups which were much appreciated. One of Mrs. Cavanaugh's numbers was Christmas Message, by Mr. Roemer. The director played a group of piano selections, including a scherzo of his own, in most pleasing fashion. The Concordia Maennerchor of Altoona attended the concert in a body, as guest of the local club, and well repaid the hospitality with an excellently rendered selection. The concert closed with a cantata of Mr. Roemer's called, Das deutsche Lied, sung by the chorus and Mrs. Cavanaugh and Henry Robel, baritone, soloists. The orchestra furnished excellent accompaniments and several fine selections of its own.

The Arion trio has given a number of interesting programs since its initial appearance in Library Hall, October

**A D A SODER-HUEGK**

EMINENT VOICE TRAINER AND COACH OF  
the following prominent singers: George Reinher, Walter Mills, Marion Lovell, Elsie Marion Ebling, George Rothmel, Elsie Lovell-Hankins, Hargrave Kirkbride, Bernard Schram, etc.

**Fall Term Now In Session**  
From Tone Production to Artistic Finish  
METROPOLITAN OPERA STUDIO  
1425 Broadway, New York  
Phone: 6221 Bryant and 1374 Bryant

**KRANICH & BACH**  
Ultra-Quality PIANOS  
and PLAYER PIANOS  
Used and Endorsed by Musical  
Artists Everywhere, Including  
Max Giegna



16. This new organization is made up of Grace Evans, vocalist; Emma Louise Raab, violinist, and Florence Squire, pianist. Large audiences have greeted these musicians everywhere and have been much pleased with the quality of their work.

Carlyle Swope, a twelve-year-old pupil of Alvord Druchenmiller of the Johnstown College of Music, created quite a stir with his recent piano recital. His difficult program was handled well throughout, displaying a sound technique and surprisingly mature musicianship.

The Zion Evangelical Church celebrated its seventieth anniversary with special music. The Rev. Wilfred Tappert wrote his ninth Reformation pageant for the occasion and Hans Roemer composed a Herbst hymn for French horn and organ. These were given at the morning service. In the evening Mr. Roemer and Miss Raab played an adagio from Beethoven sonata for violin and piano, and the Wieniawski trio for French horn, violin and piano, with Mrs. William Raab at the piano and Mr. Roemer playing the French horn.

E. V. R.

**Kalamazoo, Mich., December 21.**—Notable among Kalamazoo's most prominent organizations is the Kalamazoo Musical Society, which opened its season by presenting Robert Dietlerle, baritone, in recital, assisted by Emma Fisher-Cross, pianist. Mr. Dietlerle possesses a voice of beautiful timbre and richness and sings with marked sincerity. His program was devoted to songs and ballads, and he proved to be an unusually gifted lieder singer. Mrs. Fisher-Cross played the accompaniments admirably, and pleased with some solos.

The Kalamazoo Symphony Orchestra, directed by C. Z. Bronson, opened its second season with a concert in the Masonic Temple auditorium. Von Suppe's overture, Beautiful Galatea; Mendelssohn's Italian symphony, Schubert's Marche Militaire, Schumann's Warum, and Edward German's three dances from Henry VIII formed the program. The players gave an excellent account of themselves and delighted the audience, which included not only local music lovers but scores of people from neighboring cities. A series of monthly concerts will be given by the orchestra for which a very low admission is to be charged in order that good music may be brought within the reach of as many people as possible. The orchestra is sponsored by the Kalamazoo Musical Society, but is receiving enthusiastic local support.

The second meeting of the Kalamazoo Musical Society was held in the Hotel Burdick ballroom, December 4. This was a program of sacred music and included several Christmas numbers. A section of stringed instruments from the orchestra played Handel's Pastoral symphony from the Messiah. Mrs. G. B. Rogers, contralto, sang He Shall Feed His Flock, and an old Breton folk song, No Candle Was There and No Fire. Lloyd Loar, of Kalamazoo, played his cello composition which was awarded the first prize by the National Federation of Music Clubs at the annual convention of 1921. In addition to the interest in the work of a Kalamazoo musician and composer, the audience keenly enjoyed the beauty of the composition. The accompaniment was played by Mrs. C. V. Buttelman. A group of St. Luke's choir boys sang old Christmas carols under the direction of their choirmaster, Henry Overley, president of the Kalamazoo Musical Society. John Clark, baritone, and a quintet, composed of Bess Adgate, Mrs. G. B. Rogers, William R. Brown, Lynn Clark and Mr. Hammel, gave additional numbers.

Jeanne Gordon, contralto, and Giulio Crimi were heard in joint recital in the Armory early in the season. Miss Gordon's dramatic ability was shown in scenes from Carmen, also in the songs which made up her part of the program. Giulio Crimi was in excellent voice, and the pianist, Guy Bevier Williams, gave very good support. These artists were brought to Kalamazoo by the Alma Glock concert management, of Detroit.

M. J. R.

**Marion, Ohio, December 20.**—The Emmanuel Lutheran Church was crowded with an audience eager to hear the organ recital by Edward Rechlin, of the Emmanuel Lutheran Church of New York City. The concert opened with Kyrie, by Bach, and the program included three choral preludes, adagio, toccata and fugue C major, Bach; Sonata VI, by Mendelssohn; Consolation, Frederick Reuter, and toccata in F, Bach.

Announcement of the completion of the reorganization of the county music circuit was made by W. R. Hesitand, superintendent. George W. Bown, former supervisor of public school music at Okmullagee, Okla., has been procured to take the position vacated by Herman J. Brower. Bown will have charge of Tully, Pleasant, Green Camp and Scott schools. Henry F. Camp, formerly of Tiffin, will have charge of Prospect, Agosta, Claridon and Caledonia schools. Music at Morral and Waldo will be under the supervision of Opal Durnell of Richmond. Charlotte Willoughby has been selected for Grand Prairie and Buelah Maurice for Larue.

R. M.

**Menominee, Mich., December 16.**—The first of the Three Evening Musicales, under the auspices of the music department of the Menominee Woman's Club, was given December 11. Mozart's Impresario was presented by the Hinshaw company, the personnel of which includes Percy Hemus, Frances Tyler, Thomas McGranahan, Hazel Huntington and Lottie Howell. The accompanist was Gladys Craven. A large audience was delighted with the production and encored the soloists repeatedly.

Mrs. Curry Prescott, assisted by Mrs. Richard Folitt, soprano, gave a recital, December 6, before the Woman's

Club of Marinette, Wis. She played numbers by Debussy, Cyril Scott, Chopin, Beethoven and Cadman. Mrs. Prescott is chairman of the Menominee Woman's Club music committee and is a great influence for better music.

E. F.

**New Orleans, La., December 19.**—The Philharmonic Society opened its series with a concert by the eminent contralto, Marguerite D'Alvarez. The audience was, as usual, very large. Mme. D'Alvarez' superb voice rang out in all its opulence in her more dramatic numbers and in such selections as Caro Mio Ben she displayed a subtlety seldom heard from a deep voice like hers. Her diction in the various languages was excellent. She was ably assisted by Lois Maier, who, both as accompanist and soloist, made a distinctly favorable impression.

The second of the Tarrant series introduced Huberman who made his first bow to a New Orleans audience December 18. It was a most enjoyable concert. From the first movement of the Mendelssohn concerto to the final encore, the large audience was entirely responsive.

H. B. L.

**Niles, Ohio, December 20.**—Nina Morgana, soprano, who appeared at the McKinley Memorial, December 14, completely proved to her audience that she is a fine artist. Miss Morgana's program opened with an operatic group which she sang with dramatic force and marked personality. John Carrighiano, violinist and assisting artist, made a decided impression and responded to repeated re-calls. Kathryn Kerin, at the piano, proved a splendid accompanist.

R. M.

**Palo Alto, Cal. (See "Music On The Pacific Slope.")**

**Providence, R. I., December 13.**—The Chaminade Club presented Edwin Swain, baritone, and Harold Morris, pianist, in Memorial Hall, December 12. The recital was a benefit for the club's scholarship and philanthropic funds. Mr. Swain's singing is characterized by smoothness of style and clarity of diction. His tone quality in Luigi Dal Caro Bene was particularly lovely. Mr. Morris played two solo groups, the first of which included a scherzo from a sonata of his own composing. He exhibited a good technical equipment and musicianly style.

E. G. M.

**Sacramento, Cal. (See "Music On The Pacific Slope.")**

**Saratoga Springs, N. Y., December 18.**—The first of a series of recitals was given Saturday evening, December 16, at the Scudder School, New York, by John de Heck, assisted by three of his artist pupils. Mrs. W. Bryar White, contralto, sang four Schubert songs. Selma Ladzinska, soprano, gave a varied group by Dvorak, Rimsky-Korsakoff, Ganz and Woodman. Mrs. Thomas F. Luther, contralto, sang a number by Rotoli, one by Kursteiner and several old French songs. Mr. de Heck opened the program with a group of Schumann and ended it with songs by Mallinson, Coleridge-Taylor, Haile and Dunn. All of these artists are from Saratoga Springs, N. Y., and are pupils of Mr. de Heck, who is the vocal instructor in the Skidmore School of Arts at Saratoga, which is specializing in music. Mr. de Heck is a pupil of Frank Hemstreet of New York.

F.

**San Francisco, Cal. (See "Music On The Pacific Slope.")**

**Seattle, Wash. (See "Music On The Pacific Slope.")**

**Toronto, Can., December 15.**—Three most attractive piano recitals have been given recently by pupils of W. O. Forsyth, member of the Canadian Academy of Music faculty. The first of these, on December 5, introduced Leila Preston, assisted by Mary Bothwell, whose program included a Beethoven sonata, op. 31, No. 3; a dance suite, by d'Albert; four Chopin études, a Brahms' rhapsodie, the Wagner-Liszt Isolde's Love Death, and a composition by Mr. Forsyth entitled Poems d'Amour. Miss Bothwell sang two groups.

Descriptive program notes by Mr. Forsyth made Myrtle Webber's recital in Forester's Hall, December 7, of special interest. The items were Schumann's Carnival scenes, Mendelssohn's Variations Serieses, Menuet, by Bizet; Concert Etude, by MacDowell; a nocturne and etude by Chopin, sonata by Liszt, Etude de Concert by Pachelbki and Schubert-Tausig, Military March. Two compositions by Mr. Forsyth were special features of interest. The Winding Road, op. 51, and the Light of the Summer Stars, op. 58.

Clara Hire appeared in Academy Hall, December 12, and was assisted by May Taylor, contralto. A Beethoven sonata, a group of light numbers by Liszt, Debussy, Chopin and Enrique Granados and the Weber concerto in F minor, comprised the program. Miss Taylor sang songs by Beethoven, Schubert, Brahms, Faure, Bizet, Saint-Saens and Hahn.

**Youngstown, Ohio, December 26.**—The Oratorio Chorus of the Monday Musical Club, directed by Mrs. Frank B. Horn and assisted by four of Youngstown's prominent church soloists, gave a splendid performance of Handel's Messiah at Moose Hall, December 18. This year Mrs. Horn's chorus numbered over ninety, somewhat smaller than last year, yet the 1922 oratorio chorus in even a better one. There is a better balance of parts, more firmness and solidity in the soprano section, and clarity of enunciation. The chorus had an excellent fortissimo to which it has added this year a nice pianissimo. The performance displayed not only the necessary ability but also the result of painstaking rehearsal under the baton of a leader who knows how to make a choir sing effectively.

The American Glee Club united with the Youngstown Symphony Orchestra in presenting a concert, December 8, at Moose Hall. Protheroe's The Night of a Star was its principal offering and afforded the club ample opportunity to display its skill and resource. Giebel's Life of Youth, Dudley Buck's In Vocal Combat, Plantation Melodies, arranged by Gage, and several encores were also well received. Schubert's Unfinished Symphony is the most ambitious work yet undertaken by Harry Warner's amateur orchestra, and its presentation, December 15, was quite creditable. The orchestra also played Luigini's Ballet Egyptian and an orchestra suite by Roscoe Reed. An interesting number of the program was a flute duet played by Messrs. Noll and Reed, accompanied by Mrs. Roy Beeckman, who also accompanied the American Glee Club. The audience demanded an encore, likewise from Andrew Setter, pianist, who was heard in a group of numbers by Moszkowsky and another by Liszt. Mrs. David Stambaugh, accompanied by Mrs. J. Irving Gilmore, presented a group of songs.

Pasquale Tallarico plays a program that is entertaining as well as interesting, and plays with sincerity and convincing musicianship. His recital at Ursuline Academy Hall, December 17, was no exception. Beethoven's Appassionata Sonata, several Schubert songs arranged by Liszt, and Liszt's tenth Rhapsody were some of his numbers.

R. M.

## GAY MACLAREN

"AMERICA'S MOST UNIQUE DRAMATIC ARTIST"

"Miss MacLaren delights audience with artistry."—Charlotte N. C. Observer.

Season 1922-23 Now Booking

Management: Caroline Evans

53 Washington Square, New York City

## DUNNING SYSTEM

of Improved Music Study for Beginners, Inc.

ENDORSED BY THE LEADING MUSICAL EDUCATORS OF THE WORLD

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 9 West 40th Street, New York City. Los Angeles, Jan. 20, 1923

MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash., January 3.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.

ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKEN, 354 Irving Street, Toledo, Ohio.

MRS. JEAN WARREN GARRICK, 160 East 68th St., Portland, Ore., March.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., Feb. 1, 1923.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla.; February; Wichita, Kansas, March; Columbus, Ohio, June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.

JEANETTE CURREY FULLER, 50 Erion Crescent, Rochester, N. Y.

TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1815 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes monthly through the year except Feb. and Mar. in Indianapolis.

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, January and June.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

LAURA JONES RAWLINSON, 1245 Devisadero St., San Francisco, Dec. 5, 1922; Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal., April 16 and June 18, 1923.

MRS. S. L. VAN NORT, 2515 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

INFORMATION AND BOOKLET UPON REQUEST

ROSA  
**RAISA**

GREAT DRAMATIC SOPRANO

EXCLUSIVELY FOR CONCERTS  
March, April and May 1923

Management: R. E. JOHNSTON, 1451 Broadway, New York

Associate: L. G. BREID AND PAUL LONGONE

MASON & HAMLIN PIANO

VOCALION RECORDS

Note: They close their season with the Chicago Opera Co., February 24th

GIACOMO  
**RIMINI**

POPULAR ITALIAN BARITONE

Returns to America  
SEASON 1922-1923

Exclusive Management: DANIEL MAYER

Aeolian Hall, New York

Steinway Piano

Ample Records

MISCH  
**LEVITZKI**  
The Phenomenal Pianist



THE HIGHER TECHNIQUE OF SINGING  
**W. HENRI ZAY** Author of the Unique Book  
 "The Practical Psychology of Voice" with G. Schirmer  
 Complete vocal method Studio: 30 West 67th Street

**Isaac VanGrove**  
 CHICAGO OPERA ASSOCIATION  
 Auditorium Theatre : : Chicago, Ill.

**CHEV. DE LANCELOTTI**  
 (FROM THE "CONSERVATOIRE DE PARIS")  
 TEACHER OF PIANO  
 VOCAL COACH CONCERT ACCOMPANIST  
 Studio: 294 West 92d Street Phone: Schuyler 5614

**John BLAND TENOR**  
 Master of Calvary Choir VOICE PRODUCTION  
 ARTHUR R. HARTINGTON, Assistant  
 20 East 23rd Street, New York. Telephone 328 Gramercy

**CARL BEUTEL**  
 American Pianist and Composer  
 CONCERT AND LECTURE RECITAL  
 Management: JOHN WESLEY MILLER. 1400 Broadway, New York City

**EDGAR STILLMAN KELLEY**  
 STEINWAY HALL - NEW YORK, N. Y.

**SOUSA AND HIS BAND**  
 JOHN PHILIP SOUSA, Conductor  
 New Booking Season 1923-1924  
 HARRY ASKIN, Mgr.  
 1451 Broadway New York

**CECILIA GUIDER**  
 SOPRANO  
 Carnegie Hall Recital, February 15  
 Management: James Guider 1947 Broadway, New York

**CARL RIEMENSCHNEIDER**  
 PIANIST  
 (with LESCHETIZKY 1903-06)  
 STUDIO: 722 The Arcade, Cleveland, O.

**TRINITY-PRINCIPLE-PEDAGOGY**  
 INNER FEELING EAR REASONING EYE DRILLS TOUCH  
 Applied to Seven Music Subjects Teacher's Class  
 Catalogue Sent and Demonstrations Given  
**EFFA ELLIS PERFIELD**  
 41½ WEST 48th STREET, NEW YORK CITY  
 Phone Bryant 7233 Cable Address "Perell" Chicago

## Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.  
 With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.  
 The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
 Information Bureau, Musical Courier  
 437 Fifth Avenue, New York, N. Y.

**OSCAR SAENGER**  
 Studios: 6 East Eighty-first Street  
 Consultations and voice trials by appointment only  
 Tel. 1644 Rhineland L. Lilly, Sec'y

## May Mukle on Round the World Tour.

From abroad comes news that May Mukle, the well known English cellist, sailed from Marseilles on December 16 on the S.S. Lancashire on the first lap of a round-the-world concert tour. Stopping off in Italy, the artist played for two weeks in that country before proceeding to India, where she is scheduled to make her first appearance at Colombo. The cellist will remain in the Orient until late spring, arriving in Honolulu in June.

Among the engagements May Mukle has filled recently was a performance in the Royal Glasgow Institute of the Fine Arts, where, with other numbers, she played the Grieg sonata for piano and cello, op. 36. Under Sir Henry Wood's baton at Queen's Hall, London, Miss Mukle performed the Tchaikovsky Variations on a Rococo Theme for cello with the orchestra. At the same hall on October 12 she gave the first performance in England of Ernest Bloch's Hebrew Rhapsody (Schelmo), also with orchestra, both artist and composition scoring heavily with the critics and public alike. Another appearance of the cellist was for the Oxford Ladies' Musical Society, the performance being given in the oldest music room in Europe, where Handel and Haydn have both played. On this occasion, Miss Mukle played a Beethoven sonata, two groups of miscellaneous compositions and a sonata in E for cello and piano by Rebecca Clarke. On November 3 she



MAY MUKLE,  
 the cellist, cruising in Falmouth Bay and at Rosburgh Castle ruins, Scotland.

appeared in a trio concert at Wigmore Hall, London, with Myra Hess and Marjorie Hayward as the other artists. The program consisted of three trios by Rebecca Clarke, Mozart and Ravel.

## Florence Macbeth's Numerous Concerts

Florence Macbeth's tour of the Pacific Coast and en route to Chicago, where she is now appearing with success with the opera company, was a chain of brilliant successes. She gave a series of recitals on the Coast, under the direction of Selby Oppenheimer, appearing in such cities as Oakland, on October 17; Stockton on October 20, when she appeared at the Central Methodist Auditorium, under the auspices of the Musical Club; San Francisco on October 23, where she won great artistic success at the opening of the St. Francis Matinee Musicales; Santa Ana on October 30, opening the winter series of the Musical Association; Los Angeles on November 3, appearing with Royal Dammun, baritone, as the first attraction of the Artists' Course, under the direction of L. E. Behymer. On November 8 she appeared before the teachers of the Western Division of the Colorado State Education Association, in Grand Junction; on November 9, before the Southern Division of Teachers, in Pueblo, and on November 10, before the Eastern Division, in Denver. On November 14 Miss Macbeth made her first appearance in Joplin, Mo., under the auspices of the Fortnightly Music Club, in the High School Auditorium, winning another of her remarkably brilliant successes. Sedalia, Mo., heard the young singer in the opening concert of the Helen G. Steele Music Club series on November 15. Following this she sang in Kansas City, Mo., and Omaha, Neb., besides a number of other cities.

## Morgan Kingston Likes Farm Life

Most people think a farm is a dead place in winter, yet if Morgan Kingston had his way he says he would skip away from his piano and opera scores and make straight for his farm in Alberta, Canada, right now. "This is the coyote season," explains the tenor, "and, believe me, the fun of harvesting grain in late summer is nothing compared with the excitement of running down a coyote in winter. And all you need is a Ford, three dogs and a club. Two of the dogs are used to run the animal down. Then when they have cornered him, the third dog attacks him. It is at this moment that the hunter comes bumping and snorting across the prairie in his Ford. Taking care to avoid the three biting, snapping dogs, he kills the coyote with a club. He never shoots, because bullet holes spoil the skins which, by the way, retail at \$5.00 apiece. Besides coyotes, there are always the funny little snow-rabbits to shoot, as well as some deer which stray down from the Rocky Mountains. "And in the farmhouse," continued the singer, "January finds affairs busier than June. The cattle must be fed and taken care of, meat must be cured and prepared for the summer, and every one must try to consume the vast amount of fruit that was preserved the previous Autumn. Verily, I'm for the farm in the winter time!"

## Gigli Befriends Blind Beggar

Recently, as Beniamino Gigli was looking through his newspaper, he came across an article announcing the loss of a dog by a poor, blind man, upon which he depended for his living. Gigli immediately got in touch with the blind man, intending to replace the dog, but when he arrived at his home he found (both to his joy and disappointment) that the dog had already been found.

After a conversation, Gigli discovered that it was the one ambition of the blind man to own a newspaper stand, on which he could depend for his maintenance. Gigli became very happy then to know that he could still do something for him. He immediately made out a check sufficient to purchase the stand, and thus brightened the Christmas of the deserving, unfortunate man.

## Pavlowa and Godowsky Successful in Orient

A. Strok, concert manager in the Far East, writes to the MUSICAL COURIER from Manila, P. I., as follows: "I am now on a tour with Mme. Pavlowa, and she has had very big success. We toured Japan for seven weeks and have spent ten days in Shanghai and Manila, and now we are

going to Hongkong and India. My other artist, Leopold Godowsky, also had enormous success in Japan. You can see for yourself that the Orient is a new field for first-class artists."

## Rosa Ponselle's Unusual Concert Tour

Rosa Ponselle made her season's debut at the Metropolitan Opera on Saturday afternoon, December 16, in Ernani, and in splendid voice was welcomed back with tremendous enthusiasm. She was as fresh as ever, despite the long concert tour of the fall, notices from which are still coming in. At Dallas, Tex., she sang for the first time on November 27, under the auspices of the Dallas Male Chorus, and was immediately re-engaged for next season. The Dallas Herald said of her: "Miss Ponselle was the outstanding sensation of many seasons. She thrilled Dallas as it has not been thrilled in many moons. Pounding its palms as an expression of its enthusiasm did not suffice, and conservative Dallas used its heels in true Gotham fashion."

Her next appearance was at Kansas City, on November 30, singing with the St. Louis Orchestra, Rudolph Ganz conductor. The Kansas City Conservatory of Music gave her a reception after the concert, at which Arnold Volpe, director of the Conservatory, acted as master of ceremonies, welcoming the guest by a happy reference to the fact that she had often appeared under his baton in New York, while white-robed children, junior members of the Conservatory and honor pupils, presented the guest with flowers and a testimonial.

On December 6 she sang in Jacksonville, Fla., her first appearance there, and scored another great success. The Florida Times-Union said: "The evening was one of real pleasure for the big audience, and those who overlooked the event or were prevented from attending by circumstances, have missed knowing and hearing one of America's artists who will continue long in public favor and rise to the greatest heights in her art."

On the afternoon of the same day she sang at Orlando, Fla. The Morning Sentinel of that city spoke of her work as follows: "The concert not only proved an afternoon spent delightfully, musically, but also an event memory of which will linger long and affectionately in the hearts of those who were present. . . . She is surely magnificent on the operatic stage and truly adorable on the concert platform. Hers is a noble voice of grand proportions, commanding power and dramatic power."

By December 10 she was back North again and sang for the first time at New Britain, Conn., before an audience which not only filled all standing room, but also required all available space on the stage. New Britain, being a neighbor of Miss Ponselle's home town, Meriden, provided a typical Ponselle audience, composed of friends and old school chums from far and near who stormed the stage after the program was finished, where the singer held an impromptu home-coming reception after two and a half months' concertizing. It was her last concert appearance outside of New York City until next spring, when she makes an extended tour of the Pacific Coast for the first time.

## Robert Ringling With San Carlo Opera

Robert Ringling, baritone, has been meeting with great success in his appearances with the San Carlo Opera Company. He sang recently in Cleveland and also in Buffalo and Niagara Falls. This month he will go South, giving many concerts in Florida, rejoining the San Carlo Opera Company in St. Louis the middle of the month.

## Ivogun Sings Spiering Songs

At her final recital in her home city of Munich, on December 5, Maria Ivogun, who is soon to come to America for her second visit, included in her program three songs by Theodore Spiering, all of which were well received by the audience. They are Vor Deinem Fenster, Ueber den Bergen, and Mädchenlied.



## Crooks Wins More Tributes

Recently the Pittsburgh Gazette-Times, in its Music in Manhattan column, referred to the sensational success of Richard Crooks as soloist with the New York Symphony Orchestra in Carnegie Hall, New York, as follows: "And there was another singer who held us because of his voice and talent. He is Richard Crooks, a tenor barely twenty-two. His singing of Siegmund's music with the New York Symphony astonished every expert hearer. He should go far if he holds steady and studies."

The young artist appeared as soloist in the third act of Wagner's Siegfried in concert form twice in New York, and to date has sung it in Washington, Baltimore, Philadelphia and Rochester.

"I heard young Mr. Crooks the other night at the Orpheus and he certainly made a great hit. There is no singer within my recollection who has received from the hands of an Orpheus audience such an ovation as was accorded Mr. Crooks and he deserved it all. I hope that we may have occasion to have him in our city again."

This appeared in a letter from R. H. Heussler, prominent citizen of Buffalo, N. Y., after he had heard Richard Crooks sing with the Orpheus Club of that city recently.

"Mr. Crooks has a luscious tenor of incredible sweetness," said the Rochester Evening Journal. "It is a tenor good to listen to," was the verdict of the Democrat and Chronicle, while the Herald and Times-Union were equally as enthusiastic. "He won such sincere applause he was obliged to return again and again," wrote the former, and the latter said: "Mr. Crooks has an amazing voice."

Mr. Crooks was reengaged by Dr. Walter Damrosch for another performance with the orchestra at Aeolian Hall, New York, Sunday afternoon, December 31. December 4 Mr. Crooks won unusual acclaim as soloist with the Buffalo Orpheus Club, and on December 5 he appeared as soloist with the New York Rubinstein Club, Waldorf-Astoria Hotel.

## Oscar Saenger Demonstration

Oscar Saenger's method of teaching the voice by means of talking machine records was again successfully demonstrated at the Wurlitzer Auditorium on the afternoon of December 27 before an appreciative audience. Those taking part in the demonstration and in the preliminary concert were Vera Monks, soprano; George Walker, basso; Paul Flood, baritone, and John Daley, accompanist. Mr. Walker is an opera singer who has had much experience abroad. All of these singers are pupils of Mr. Saenger. The actual demonstration with the Victrola was given by Mr. Flood, who showed how the pupil who for any reason is unable to study personally with Mr. Saenger may have the full benefit of his teaching by the use of the records made under his direct supervision and so prepared that no accompanist is needed. The records are complete in themselves, and are prepared for all voices, from soprano to bass.

## St. Denis and Ted Shawn Spend Christmas in Denver

Ruth St. Denis, Ted Shawn and the entire company have completed their Fall tour of over sixty-five performances

and enjoyed their Christmas vacation in Denver, Col. Both Miss St. Denis and Mr. Shawn have a large circle of friends there. They started their Winter tour with two performances in Denver on the evenings of December 26 and 27 and will then begin another swing around the country. Over seventy-five more performances are scheduled between now and April in almost as many cities.

## Martha Baird an American Pianist.

Martha Baird is one of the young American pianists who have received all of her training in this country. A native of California, she began the study of music at the age of four years under her mother, one of the leading musicians



MARTHA BAIRD,  
pianist.

of Los Angeles, and when eight years old she played for the first time in public. Since then her teachers have been Morton F. Mason, well known composer, of Pasadena, Cal., and George Proctor, of Boston, Mass.

In Boston, after completing the entire course at the New England Conservatory in two years, taking special honors in ensemble playing and the highest honors of her class in theoretical work, Miss Baird started her career as an artist of distinction by winning the 1917 competition in piano playing, the prize being a Mason & Hamlin grand piano.

Since that time Miss Baird has advanced steadily in her art, playing in recital, with orchestras, and on tour throughout the East, as well as giving many joint recitals with Jean Nestorescu, court violinist of Roumania, both in Paris and for American soldiers in France, Germany and Belgium.

A large quantity of press notices from various parts of

the country show in what high esteem this young pianist is held by the critics.

## French Classic in Summy Catalogue

The Toccata from Oedipe a Thebes by the eighteenth century composer, Le Froid de Mereaux, one of the French classics for organ published by the Clayton F. Summy Company of Chicago, was recently a feature of one of the programs played by Arthur Davis, organist of Christ Church Cathedral in St. Louis.

## Church Position for Torriani Artist

Torriani, the well known vocal teacher of New York, has just placed one of his pupils, Everett Bishop, as soloist in the First Methodist Episcopal Church of Mt. Vernon.

## Cuthbert Booked for The Messiah

One of the forthcoming engagements booked for Frank Cuthbert is an appearance with the London Choral Society in The Messiah on January 8 in London, Ont.

## Maier and Pattison in Recital Here

Guy Maier and Lee Pattison, pianists, will give their only recital of two-piano music in New York this season on the evening of January 26 at Aeolian Hall.

## Thaddeus Rich and Torello in Concert.

Thaddeus Rich, violoncello, assisted by Antonio Torello, contrabass, was heard in concert at the Metropolitan Museum of Art on the evening of December 24.

## New York String Quartet on Southern Tour.

Following its successful New York introductory concerts, the New York String Quartet made a short tour in the South before Christmas.

## New Rubinstein Program

Erna Rubinstein will play an entirely new program for her second New York recital of the season, at Carnegie Hall on January 19.

## Karle Resumes Tour in Lansing.

Following the holidays Theo Karle will resume his tour with a recital in Lansing, Mich., January 9, with Thomas George at the piano.

## Raymond Havens' Recital January 15.

Raymond Havens will be heard in his next piano recital at Town Hall on Monday afternoon, January 15.

## Middletown to Hear John Barclay.

John Barclay will be heard in recital at Middletown, Conn., January 11.

**HAMILTON MORRIS**  
Soprano CONDUCTOR Teacher  
835 Lincoln Place, Brooklyn, N. Y. Tel. 8935 Lafayette

**BUTLER** Soprano  
PUPILS ACCEPTED Concerts  
512 Fine Arts Building, Chicago, Ill.

**GORDON CAMPBELL**  
Vocal Coach—Professional Accompanist  
17 Peachtree Str., Berlin-Steglitz

**LEEFSOHN-HILLE**  
CONSERVATORY OF MUSIC, Inc.  
MAURITZ LEEFSOHN, Pres. Philadelphia Pa.

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**LOVETTE, Welsh Pianist**  
Teacher of International Reputation  
**EVA WHITFORD LOVETTE**  
ART OF SINGING  
A Limited Number of Resident Students Accepted  
2019 N Street, N. W. WASHINGTON, D. C.

**Moritz Emery**  
TEACHING VOICE  
1617 Spruce St., Philadelphia

Management: DANIEL MAYER & CO. Crafton House, Golden Square, W. 1  
**GROST. FOSTER WHY**  
Contralto LONDON Bass-Baritone ENGLAND

**BAYLOR COLLEGE CONSERVATORY**  
J. C. Hardy, President  
The largest of its kind in the country  
BELTON, TEXAS

**GRANBERRY**  
PIANO SCHOOL  
ARTISTIC PIANO PLAYING  
Practical Training Course for Teachers.  
BOOKLETS—CARNEGIE HALL, NEW YORK.

**CHARLES WAKEFIELD CADMAN**  
COMPOSER-PIANIST  
In Recitals of His Compositions and His Famous "Indian Music-Talk."  
2220 Canyon Drive, Hollywood, Cal.

**MILDRED DILLING**  
HARPISHT  
Mgt. HANSEL & JONES, Aeolian Hall, N. Y.  
Personal Address: 315 West 79th St., N. Y.

**RUDOLPH REUTER**  
PIANIST  
Management:  
HANSEL & JONES, Aeolian Hall New York

DO YOU STUDY SINGING?  
ARE YOU MAKING PROGRESS?  
IF NOT, WHY?  
Read—"THE SECRETS OF SINGING"  
By J. H. Duval  
And You'll Find Out  
\$2.00 at all Music Dealers and Booksellers  
Published by James T. White, 70 Fifth Ave., New York City

**AMERICAN CONSERVATORY**  
Chicago's Foremost School of Music and Dramatic Art  
Ninety Artist-Instructors Catalog Mailed Free  
John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors.  
KIMBALL HALL, CHICAGO, ILL.

**KANSAS CITY CONSERVATORY OF MUSIC**  
KANSAS CITY, MO.  
Piano, Voice, Violin, Expression, Dancing  
Send for Catalog JOHN A. COWAN, President

**Cincinnati Conservatory of Music**  
(INCORPORATED)  
56TH YEAR  
A complete School of Music in every branch of musical learning.  
A Faculty of International Reputation  
NORMAL, ARTIST AND MASTER DEPARTMENTS  
A COMPLETE SCHOOL OF OPERA, ORCHESTRA, CHORUS, PUBLIC SCHOOL MUSIC  
DRAMATIC ART DANCING  
Ideal residence department with superior equipment  
For catalogue and information address BERTHA BAUS, Directress  
Highland Ave. and Oak St., Cincinnati, Ohio.

**AMERICAN INSTITUTE OF APPLIED MUSIC**  
Metropolitan College of Music—Thirty-Seventh Season  
Winter Term Opens January 2nd.  
Artist and Master Classes in Piano and Violin  
Piano Teachers Pedagogy Course Opens February 2nd.  
All branches of music taught by a Faculty of Specialists  
KATE S. CHITTENDEN, Dean J. LAWRENCE ERB, Managing Director  
212 West 59th St. (Central Park West), New York City. Tel. Circle 5329



## Musical Comedy, Drama and Motion Pictures

### NEW CHRISTMAS OFFERINGS.

**Rose Briar.**—Billie Burke's newest comedy, by Booth Tarkington, came to the Empire Theater. Critics all agree that this is the brightest and cleverest production offered by Miss Burke in some time. Allan Denhart and Frank Conroy are the assisting artists. Victor Herbert wrote the incidental music. Detailed review next issue.

**Secrets.**—Sam Harris presented Margaret Lawrence in this new play by Randolph Besier and May Edginton. Received fairly good notices. The kind of play that Miss Lawrence revels in, where she can weep and laugh to her heart's content. At Fulton Theater.

**The Lady Cristilinda.**—A play by Monckton Hoffs, starring Fay Bainter, at the Broadhurst Theater. Ferdinand Gottschalk and Courtenay Foote, supporting artists. Received very good notices.

**Why Not?**—The third production of the season by the Equity Players offered at the 48th Street Theater. This proves to be one of the best comedies of the season and ranks most favorably with Jesse Lynch Williams' former successes. Tom Powers among the artists.

**The Tidings Brought to Mary.**—Also the third production of the Theater Guild for the season at its theater, the Garrick. A mediæval mystery play by Paul Claudel. A decidedly mixed opinion expressed by local critics. All agree, however, that the Guild has created a beautiful and artistic production. The play is rather gawky and not overly well acted.

**The Egotist.**—A play by Ben Hatch, offered at the 39th Street Theater with Leo Ditrichstein. This star is always entertaining and his newest play does not seem to have fallen below his standard.

**Glory.**—The authors and musicians who created Irene, the musical comedy sensation of two seasons ago, have introduced this, their newest one, at the Vanderbilt Theater. The criticisms were particularly good and many predict a success almost as great as Irene. The cast is headed by Patti Harrold, and includes Helen Groody, Flo Irwin, and Robert O'Connor.

**The Dragon.**—This comedy by Lady Gregory is being offered at a series of matinees at the Earl Carroll Theater. Lucile Watson and Dudley Diggs are among the stars.

**Romeo and Juliet.**—Arthur Hopkins presented his second Shakespearean production of the season at the Longacre Theater, with Ethel Barrymore as Juliet, and McKay Morris as Romeo. This, perhaps, attracted more attention than most of the other offerings of the week, due, of course, to the fact that Ethel Barrymore was to be Juliet. First honors seem to go to Basil Sidney; many critics and old-timers claim his to be the greatest portrayal of Mercutio seen in this country. From what one can gather he evidently gives a most satisfactory performance. There was not the same enthusiasm about Mr. Morris' Romeo, nor did Miss Barrymore rise supreme. It seems that there were many different reasons expressed as to why she has not created a great Juliet. Robert Edmund Jones is responsible for the production, which evidently was perfectly satisfactory from an artistic standpoint. Whatever may be the various opinions, the eight weeks' run of Romeo and Juliet will fill the Longacre Theater. When Jane Cowl essays Juliet a week from now, with Rollo Peters as Romeo, there will be added interest, regardless of the merits of either performance.

### THE CLINGING VINE.

Henry W. Savage presented Peggy Wood in a comedy with music at the Knickerbocker Theater on Christmas night. It should be said in the very beginning, this is one of the daintiest of the season's musical offerings. Peggy Wood is beautiful to look upon and she sings astonishingly well, in fact her year's study in Europe has wrought perceptible changes in her voice. She is quite in the prima donna class. Zelda Sears wrote the comedy and—a fact which is so rare among the musical offerings—she has created a real comedy that could sparkle and trip along quite entertainingly without the music created by Harold Levey. It will be remembered that it was this same two who wrote Lady Billy, for Mitzi, which, after a third season, gives no sign of its closing any time soon. Lady Billy is no better than any other musical comedy, the only difference is that when Zelda Sears writes the book and the lyric it becomes individual and original, therefore it is easy to prophesy Peggy Wood will be many months singing The Clinging Vine. Mr. Levey has written some singable music. It is rather difficult to say which number in the score will prove the greatest favorite. Perhaps the song from which the comedy takes its title will be in great demand. Home Made Happiness will attract attention, also Once Upon a Time.

Mr. Savage has given the comedy a most attractive setting with costumes which are particularly smart and colorful. He has surrounded Miss Wood with an unusually good cast. Louise Galloway takes the part of Mrs. Anthony Allen, the grandmother, and gives an excellent performance. She was quite a "hit" in her one song, Grandma. There was a young dancer, Joyce White, who plays the part of the maid. (Was there ever a musical comedy without a maid and a butler?) This was the excuse to introduce Miss White in some excellent dance numbers. Reginald Pasch, the German singer, brought here for the revival of the Merry Widow last season, has a small part in this production. He has little opportunity to show off his good voice, nothing comparable with his debut.

Reviewing The Clinging Vine from every angle it would seem that here is to be found a musical attraction that can please all elements of the theatergoers, one of the best of its kind, and one that will have few competitors during the season.

### JOHANNES KREISLER.

Owing to several days' delay in opening, this interesting spectacular play, imported from Germany, did not have its première until Saturday night, December 23, so it can rightfully be considered as among the theatrical Christmas gifts to this city. The Selwyns are the producers and have housed it in their Apollo Theater. There are forty-two changes of scenes during the three episodes. The whole novelty is made possible by elevated stages and a great switchboard which seems to control a perfect labyrinth, colorful of lights.

Those readers, who are familiar with Offenbach's delightful opera, Tales of Hoffman, will appreciate three more of the narratives. The first one concerns Kreisler, the musician, who loves the fair Julia; the second tale is Euphemia, and the third, Donna Anna. The part of Kreisler has been entrusted to that interesting actor, Jacob Ben Ami, and it must be said that he not only achieved a great physical feat, but also an artistic one as well. With rapid fire changing of scene, one can only picture the actor rushing madly down a pair of stairs (after taking part in a scene created up near the ceiling), dashing on his wig and long coat, continuing his story to a friend in a small room situated on the left of the stage. Most of the scenes are very artistic, particularly the full setting, Kreisler's dream of Undine, and Prince Soden's reception. Nothing more elaborate has been shown in any theater this season. At this point mention must be made of the beautiful ballet arranged by Fokine. Time and time again the audience interrupted with enthusiastic applause.

Throughout the entire spectacle an orchestra under the direction of Max Bendix really gave an awfully good accounting of itself. The music for the production was composed by von Reznick and has been slightly rearranged by Mr. Bendix, particularly the pantomime scene and a valse lente, which are original compositions by the conductor.

Lotus Robb plays the three parts—Julia, Euphemia and Donna Anna. She is very beautiful to look upon and created unusually attractive pictures. The remainder of the long cast was capably handled. Perhaps one of the most impressive moments of the entire production was the stupendous undertaking of reproducing on the Apollo stage the inside of a theater showing the stage boxes and a scene from the opera, Don Juan. It was remarkable that on such a small stage this was accomplished with such splendid effect.

Of all the season's openings, Johannes Kreisler is by far the greatest novelty, and as such should attract for a considerable time.

### THE STRAND.

An unusually good program was offered here during Christmas week. The feature picture was Doctor Jack, with Harold Lloyd as the star. In fact, the comedian has made such a success that the management is holding the film over this week. The usual overture and an original ballet created by Fokine continued to be the musical features.

### THE RIALTO.

The entire program took on the aspect of the Christmas holidays. Instead of an overture beginning the program, a quintet sang Yuletide. It was well rendered and was applauded considerably. The fresh young voices—Miriam Lax, Susan Clough, Adrian Da Silver, Hubert Caron and Fred Chapman—created a splendid effect. The next musical number was Selections from Faust, rendered by the Rialto Orchestra with Hugo Riesenfeld and Joseph Littau conducting. This was followed by one of Mr. Riesenfeld's original jazz numbers, with Lillian Powell dancing to the music. After the feature Paul Oscar and Vera Myers gave a dance fantasy, Christmas Toys. It was very artistic. The feature was Booth Tarkington's The Flirt. It was one of the most thoroughly enjoyable movies that the writer has seen in a long time. Theodore Roberts was never more sympathetic than was George Nichols, who created the part of Papa.

### THE CAPITOL.

The attraction here during the holidays was the feature picture of Will Rogers as Ichabod Crane in The Headless Horseman, or, in other words, the screen version of the

## OBITUARY

### Louis Rosza.

Louis Rosza, the Hungarian baritone, died in a hospital at Detroit on Wednesday, December 27, of pneumonia, following a severe attack of what is said to have been ptomaine poisoning. Rosza had only been in this country about two years. He was well known in the Royal Opera of his own country at Budapest and also a favorite in Vienna. On coming here he was immediately engaged for the Metropolitan Opera, singing leading baritone roles in German opera there, and was to have rejoined the company in February for the balance of the season. His presence in Detroit was due to the visit there of the Dippel opera organization, to which he belonged. He was about forty-four years of age and is survived by a wife and one son, both of whom are in New York.

### Ernest Lent

Ernest Lent, one of Washington's best known musicians, who resided in that city for over forty years, died there on December 22, after a long illness. Funeral services were held at his residence, 1528 Corcoran street North West, on December 24, the Rev. U. G. P. Pierce, pastor of All Souls' Unitarian Church officiating, but permanent interment will be postponed until after the arrival of Mr. Lent's wife and young daughter, Sylvia Lent, the violinist, who has been playing with much success abroad, and who are now on the ocean, returning home.

Born in Brandenburg, Germany, Mr. Lent studied music in the Leipzig Conservatory of Music, under Reinecke, Klengel and Schroeder, masters of the violoncello. In addition to the cello, he also undertook the study of other instruments. Following his graduation from the conservatory he was appointed professor in the Koenigsberger Conservatory, Berlin. Later he made a successful musical tour of Germany and Scandinavia, followed by further work in Budapest and Switzerland.

Mr. Lent came to the United States forty-five years ago to become first cellist in the orchestra at the Metropolitan Opera House. Not long afterward he moved to Washington, playing in many concerts there and elsewhere. He married Mary Simons, a Washington music student.

For a number of years he served as conductor of the Georgetown Orchestra and other local musical organizations. In 1891 he was

## AMUSEMENTS

**KNICKERBOCKER THEATRE** B'way and 38th Street. Evenings 8:15  
Matinees: Wed. & Sat. at 2:15  
Good Seats at Box Office—Buy in Advance  
Henry W. Savage offers  
The Comedy with Music Sensation  
**"THE CLINGING VINE"**  
with PEGGY WOOD  
and a Brilliant Singing Cast  
Book and Lyrics by Zelda Sears Music by Harold Levey

World's Largest  
and foremost  
Motion Picture  
Palace

**CAPITOL**

B'way at 51st St.  
"Subway to Door"  
EDW. BOWES,  
Mng. Dir.

Beginning Sunday, January 7.  
SELZNICK Pictures Present

**ELAINE HAMMERSTEIN**  
and **CONWAY TEARLE** in  
**"One Week of Love"**  
**CAPITOL GRAND ORCHESTRA**

ERNO RAPEL, Conductor  
Presentations by S. L. ROTHAFEL

**Paramount Pictures**

Theaters under the direction of Hugo Riesenfeld

**The RIVOLI** BROADWAY AND 49th ST.  
First Time at Popular Prices.  
Direct from 15½ Weeks Run at Criterion Theatre  
**MARION DAVIES** in  
**"When Knighthood Was In Flower"**  
A Cosmopolitan Production  
RIESENFELD'S CLASSICAL JAZZ. RIVOLI CONCERT ORCHESTRA

**The RIALTO** BROADWAY and 42d ST.  
Second Week on Broadway  
**GLORIA SWANSON** in  
**"My American Wife"**  
RIESENFELD'S CLASSICAL JAZZ. FAMOUS RIALTO ORCHESTRA  
Hugo Riesenfeld and Joseph Littau conducting

famous Legend of Sleepy Hollow. As a film, it will rank high in the year's productions, and was very well produced; Will Rogers was tremendous. After the feature, Robert Davis sang the ballade, Sunrise and You.

The program opened with the Capitol Orchestra playing The Merry Wives of Windsor, as an overture. Evelyn Herbert and Erik Bye sang, as a duet, Bizet's Agnus Dei, in a most effective manner. This was followed by a Christmas Fantasy, which was one of the most charming and interesting numbers seen in a long time at this theater.

MAY JOHNSON.

### January Engagements for Claussen.

Julia Claussen, the mezzo-soprano of the Metropolitan Opera Company, who resumes her connection with that organization in February, will appear in concert at Reading, Pa., today, January 4. January 23 she will sing in St. Louis for the Morning Choral Club, and the following day at Fulton, Mo. January 29 she appears with the United Singers of Philadelphia.

### Leginska Appearing in Detroit

Ethel Leginska who recently returned from abroad where she has been appearing in concert and recital, will play in recital in Detroit, Mich., on January 30. A busy February is scheduled for the pianist.

made an honorary member of the Manuscript Society of New York and was presented on the concert stage at Chickering Hall, under direction of his old master, Anton Seidl. In addition to his many concert appearances, he wrote a number of musical compositions, not only for his favorite instrument and for orchestras, but also for the soprano voice; and for the piano.

Mrs. Lent later became a pianist of note, having been chosen to appear as soloist with the Boston Symphony Orchestra at the concert arranged as a memorial to the composer Rubinstein.

### William Burton Hoxie

On December 22, after a brief illness, William Burton Hoxie, a successful young musician of Grand Rapids, Mich., died in St. Louis.

Mr. Hoxie was born August 25, 1896, and received his first musical experience in The Press Newsboy Band. His rise from that organization through the Central High School Orchestra to the important position as oboist with the St. Louis Symphony Orchestra was achieved through hard work and study, helped by the training received from Leo Ruckle, now with the Chicago Symphony Orchestra. He was a member of the class of 1916 at Central High, and leaves many friends among younger people here.

Surviving are the parents, Dr. and Mrs. A. T. Hoxie, a sister, Mrs. C. C. Osburn and the brother, H. A. Hoxie.

### Eva Hemingway

Eva Hemingway, for over twenty years teacher and critic in local musical circles of Grand Rapids, Mich., died suddenly on December 24 at the home of her sister, Helen Lamb of Lapeer, where she had gone to spend the Christmas holidays. Funeral services were held the following Wednesday at Lapeer. Miss Hemingway had developed many singers who achieved success on the professional and operatic stage. She was also the leader of the Timely Topics Class of the St. Cecilia Society.

### Mathilde Dressler

Mathilde Dressler, the cellist, sister of Louis R. Dressler, well-known organist and composer, died in a New York City hospital December 23, the funeral taking place at the Church of the Holy Communion, New York. Miss Dressler was leading cellist of the Woman's String Orchestra, founded and conducted by Carl V. Lachmund, and was formerly frequently heard in concerts and recitals. Of late years she had largely transferred her artistic activities to drawing and painting, for which she had special talents.



## WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

## Edgar Fowlston, Baritone, December 14

American

The singer has a fluent, facile method, a rich, resonant voice... and a commendable taste in expression.

Herald

His enunciation was one of his best assets.

## Jeritza, in Thais, December 14

American

Jeritza Sensational Success as She Sing Thais First Time. [Headlines]

Tribune

By a splendid exhibition of histrionic powers she made a powerful appeal to the imagination and emotions of her listeners.

Evening Mail

She wore an extremely modest slip in the first act when she discards her scarlet scarf to confuse Athanasel. It was more impressive than the daring exposures which we have often seen by sopranos who wanted to be sensational.

Times

Her impersonation is a new disclosure of a rich and varied personality and is pitched in a high key.

## Ethyl Hayden, Soprano, December 14

Sun

When it comes to the subtleties of interpretation, Miss Hayden preserves the intelligent attitude that governs her technic.

## Rosa Ponselle, in Ernani, December 17

Evening Post

Never failing for a moment in either clarity of expression or lyric beauty.

## Oscar Saenger Pupil at Bronxville

Among those who scored the most pronounced success at the recent concert of the Westchester Musical Art Society was Gladys Mathew, soprano, a pupil of Oscar Saenger, who, accompanied by Lita Perpall, sang an aria from Il Re Oastore (Mozart), with violin obligato by Mr. Goldberg, and a group of songs. The Westchester Musical Art Society was founded by Bernard Sinzheimer, whose string quartet played several selections. The concert was given at the Parish House of Christ's Church, Bronxville.

## Hoffmann to Play Hammerclavier Sonata.

Josef Hoffmann will give his next New York recital at Carnegie Hall on Saturday afternoon, January 13. The Beethoven Hammerclavier sonata will be a feature of the program.

## Miami Hears Scott's Holiday

At the opening concert of the season by Pryor's Band in Regal Palm Park, at Miami, Fla., the soprano soloist, Rachel Jane Hamilton, sang John Prindle Scott's Holiday, accompanied by the band, and the number was enthusiastically received.

cally received by an enormous crowd. Idelle Patterson, for whom Holiday was written, is also featuring it on many of her concert programs.

## Some of Daisy Krey's Engagements.

Daisy Krey, contralto, will be the soloist at the luncheon of the National Patriotic Society, of which Florence Foster Jenkins (who is the president of the Verdi Club) is chairman of the entertainment committee. Miss Krey, who pos-



DAISY KREY

sesses personality and a rich contralto voice, will sing two groups of English songs. By unanimous request of the public, she will also sing again at the Newark Station, WJZ, on February 15. Miss Krey will be one of the soloists at the third concert of the Tillotson American Artists' series to be held the latter part of February.

## Moller Dancers Pleases Stamford Audience

Helen Moller and her dancers from the Little Theater for the Greek Dance gave an interesting and enjoyable program at the Strand Theater, Stamford, Conn., on Sunday afternoon, December 17. According to the Advocate of December 18: "Helen Moller is a real exponent of the classic Greek and other dances, and she brought with her her company of dancers from the Little Theater for Greek Dance of New York. The Duo-Art piano, which was sent to Stamford for this occasion by the Aeolian Company of New York City, together with a number of accompanists on this and the violin, offered an unusual setting in music and song that appropriately synchronized with the dance program. . . . The dances and costumes were the creation of Helen Moller. . . . Helen Moller's interpretation of Greek dancing measured up to those of the greatest stage artists of the day, and the enthusiastic applause that greeted every number far exceeded that common to Stamford audiences, except at a gala performance."

## Guy Maier and Lee Pattison In New York Recital

Guy Maier and Lee Pattison returned to New York on December 20 from Australia, California and the Middle West. On December 21 they made their first appearance of the season in New York at the morning musicale of the Haarlem Philharmonic Society at the Waldorf-Astoria. Their only New York recital will take place at Aeolian Hall on January 26.

## Fifth Biltmore Musicale

An exceptionally interesting program will be given at the fifth Biltmore Musicale on Friday morning, January 5, in the Grand Ballroom of the Hotel Biltmore. The artists participating are all popular favorites—John Charles

## CONCERT ANNOUNCEMENTS

## CHAMBER MUSIC

People's Symphony Announce Six Concerts for Students and Teachers at the Washington Irving H. S. Auditorium

ST. CECILIA CHORUS  
FLONZALEY QUARTET  
HANS LETZ QUARTET  
HARMATI STRING QUARTET  
NEW YORK STRING QUARTET  
TOLLEFSEN TRIO

FRI. EVES., JAN. 19—FEB. 10—MAR. 23—APR. 27  
MAY 25—JUNE 23

## ONE DOLLAR

For all six concerts. Send dollar bill, check or money order to  
PEOPLE'S SYMPHONY CONCERTS  
27 WEST 8TH STREET, NEW YORK

Thomas, baritone, Clara Deeks, lyric soprano, and Alberto Salvi, harpist.

The remaining musicales of the series will be given on January 19, February 2, and February 16.

## Clara Clemens' Historical Recitals

Clara Clemens has issued an interesting booklet descriptive of the development of song represented in seven historical programs. There is a preface in which a short outline history of the folk songs is given. The programs themselves consist of French, Spanish, German, Scandinavian, Italian, Russian, Scotch folk songs, and series of compositions from the great musicians of all times, with a foreword devoted to their music, their lives and their methods of composition. The final program carries the historical narrative down to the most modern times.

## Meisle Scoring With American Songs

Kathryn Meisle has had unusual success with three American songs. At her concert in Chicago she sang By a Lonely Forest Pathway (Charles T. Griffes), also Lily Strickland's Dreamin' Time. She also sang the Griffes song at Providence, R. I., where it was received with enthusiasm, and on her program at Toledo, Ohio, she sang the same two songs. In New Rochelle she sang Dreamin' Time and Transformation, by Winter Watts.

## Mischa Levitzki Off Soon on Second Tour

Mischa Levitzki recently returned to New York from a Southern tour. On January 24 he will appear in his second and final New York recital of the season in Carnegie Hall. Early in February he will leave for an extended tour of three months, during which he will go to California and the Northwest.

## Soiree Musicales at the Biltmore.

Under the management of Arthur Judson, the first of a series of five subscription soiree musicales was given at the Biltmore on the evening of December 27. The program included music for string band conducted by Leopold Stokowski.

## Schelling in Concerto Series

Ernest Schelling will give three afternoons of piano concertos in Town Hall on three successive Tuesdays, January 23 and 30 and February 6. He will have the assistance of the New York Symphony under Rene Pollain.

## Edna Thomas' Recital, January 7.

Edna Thomas, mezzo soprano, will be heard in a song recital at the Broadhurst Theater, Sunday evening, January 7. One of the interesting features of her program will be her rendition of plantation songs.

## JOHN HEIMEL

Concert Violinist and Pedagogue  
Studio: 151 Second Avenue (near 9th Street)  
New York City Telephone Dry Dock 4679

## William JULIBER

Pianist and Instructor  
Address: 1981 Southern Blvd., New York City  
Tel. Fordham 7862-W

## FLORENCE M. GRANDLAND

PIANIST-COACH-ACCOMPANIST  
810 W. 123rd St., Tel. Morningside 9030  
New York City

## FREDERIK FREDERIKSEN

Violinist  
523 Flax Arts Bldg., Chicago, Phone: 9166 Graceland

## DOMENICO A. BOVE

VIOLINIST  
(Pupil of O. Sevcik and Willy Hess)  
Pupils accepted  
1180 So. 52nd Street, Philadelphia, Pa.

## Mme. KATHERINE MORREALE

SOPRANO  
Voice Culture—Repertoire  
166 West 58th Street, New York City

## LILY STRICKLAND

Composer of "LINDY LOU"  
and many other favorite songs published by  
Schirmer, Carl Fischer, Ditson, etc.  
Personal address: Grand Hotel, Calcutta, India.

## MILAN LUSK

Concert Violinist  
Management: LUDMILA WETCHE 236 W. 99th St. N.Y.

## OPPORTUNITIES

WANTED.—Students to complete French and German conversation class. Address "P.F." care of Musical Courier, 437 Fifth Avenue, New York.

SINGERS WANTED.—Sopranos and contraltos to join choral society conducted by one of New York's best known leaders. Address "R. J. A." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

ADDRESS WANTED.—The address of Alexander Bevani, the vocal teacher who taught in San Francisco previous to 1921. Any information regarding his present whereabouts will be appreciated. Address "B. V. A." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

STUDIO—for rent by the hour. Teaching or practise. Baby grand piano. 167 West Seventy-ninth street, New York City. Telephone, Schuyler 1978.

CONSERVATORY FOR SALE—There is an opportunity to buy a large, flourish-

ing Conservatory of Music in New York City that has been established for a number of years. The school is situated in one of the best parts of the city and occupies premises under a long lease at a very favorable rental. The registration for this season is practically filled and the proposition offers exceptional advantages. The present owner desires to sell because of ill health. For particulars address "A. L. S." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

VANDERBILT STUDIOS of New York. Proprietor, Mrs. Mabel Duple-Scheele; office, 41 West Ninth Street; telephone, Stuyvesant 1321. Houses in best central locations. Distinctive features of reliable service. Resident studios with private baths, steam heat, electric light, and fireplaces. Suitable for professional and busi-

ness people of refinement. Club-like, business-like. Several large single studio vacancies. Leases from \$900 up. Studios for short time reservation having Steinway grand pianos at 125 East 37th Street, telephone Murray Hill 0991.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

Musicians placed this season at \$2,500, \$3,000, \$4,000 salaries. Needed for coming year, teachers of Piano, Organ, Voice, Violin, Theoretical Branches. Address The Interstate Teachers' Agency, Machecha Bldg., New Orleans, La.



## I SEE THAT

James Speyer is presenting the Town Hall with a \$35,000 organ.

Per Nielsen, baritone and director of the Westminster College of Music, spent the Christmas holidays in New York and was a regular attendant at the opera.

The General Federation of Women's Clubs plans to inaugurate a MacDowell Memorial Week in America.

David Mannes will once more direct a series of free concerts at the Metropolitan Museum of Art.

A bust of Caruso by Flippi Cifariello will soon arrive in New York.

E. Plotnikoff and Mme. Romanoff have opened a joint studio at 637 Madison avenue.

John Barclay is at work on a series of new translations of famous lieder which he will sing in English at his forthcoming concerts.

January will be an exceedingly busy month for the Flonzaley Quartet.

Ignaz Friedman predicts that in fifteen to twenty years America will be producing the best native artists.

The Franck Organ Centennial at Wanamaker's was inaugurated by Dupré.

The National Music Teachers' Association held a successful convention in New York.

Caroline E. Smith will replace L. E. Behymer as manager of the Los Angeles Philharmonic Orchestra.

Miguel Fleta, the Spanish tenor, will sing some special performances with the Chicago Opera.

Ruth Draper will return from Europe this week.

Josef Hofmann will feature Beethoven's Hammerclavier sonata at his Carnegie Hall recital, January 13.

The Wolfsohn Musical Bureau and the Music League of America are now located in the Fisk Building.

After her engagement with the Chicago Opera, Claudia Muzio will go to Paris for guest performances.

B. M. Davison made an address before the members and guests of the New England Chapter of the A. G. O.

Five subscription soiree musicales are being given at the Biltmore under Judson management.

Grace Hoffman, coloratura soprano, became the mother of a daughter on November 14.

Harriet van Emden won success presenting American songs in recital in Cologne.

Augusta Cottlow has prepared an interesting program for her recital at Aeolian Hall on January 19.

Victor Herbert has conducted in every large movie theater from Montreal to Los Angeles.

Heifetz, Spalding, Thibaud and Kochanski recently enjoyed an evening of violin music together.

Mathilde Dressler, cellist, died on December 23.

The Master Institute of United States, Inc., is one of New York's busy institutions.

On page 24, Alfredo Martino makes a proposal to Mayor Hyman and to his colleagues.

Elena Gerhardt will present a popular program of classic, English and American songs at Carnegie Hall, January 16.

A glee club has been organized at the Scudder School for Girls.

Roland Hayes has returned to America after several years of success in London and Paris.

Mrs. Edward A. MacDowell was severely injured in an automobile accident.

The London String Quartet has postponed its first New York recital, owing to the illness of its first violinist.

Early in February, Mischa Levitzki will leave for a concert tour of three months.

Paolo Gruppe, the Dutch cellist, is back in America.

Richard Zeckwer, of the Zeckwer-Hahn Musical Academy, Philadelphia, died on December 30.

A. Walter Kramer was married to Rosalie V. Rehling in Berlin on December 22.

Frieda Hempel will give her second New York recital of the season at Carnegie Hall, January 9.

Louis Rosza, baritone, died on December 27.

Guy Maier and Lee Pattison will be heard in Aeolian Hall on January 26.

Clara Clemens has issued a booklet descriptive of the development of song represented in seven historical programs.

M. H. Hanson sailed for Europe last Tuesday.

Otakar Sevcik will begin his classes at the Bush Conservatory, Chicago, in March.

Bachaus and De Pachmann may tour in joint recital during 1923-24.

### Stink Bombs for Marteau

Munich, December 14.—The concert hall of the Bayerischer Hof, where Prof. Henri Marteau, the French violinist, was to play, was the scene of a big scandal last night. As Professor Marteau appeared on the stage he was greeted with a hideous riot of hissing, whistling and hooting; a man rose from the audience and declared that Marteau (who was a French officer of the reserve) and his wife had been arrested for espionage in Germany during the war, and urged all Germans to leave the hall. Thereupon the riot increased and the police made several arrests. Further stay in the hall was made impossible through the throwing of stink bombs and liquids which caused blinding tears. This proceeding is unprecedented in Munich's concert life and all the more surprising, as dozens of artists of former alien countries who concertized here this season were not only unmolested—excepting when they sang in French—but were openly welcomed. Marteau was, before the war, professor at the Berlin Hochschule für Musik, and the successor of Joachim. He is now a citizen of Norway. National Socialists are blamed for the demonstration.

A. M.

### Light Sung in El Paso

One of John Prindle Scott's sacred songs, Light, has been sung several times recently in El Paso, Tex. Walter Davis,



**RUTH DRAPER,**  
who has returned to America with many new and original character sketches for her forthcoming recitals.

tenor, a pupil of Mrs. H. Smock Boice, of New York, sang it at the Christian Church there, and Elmer G. Hoelzle, another tenor, used it at a memorial service in Trinity Methodist Church.

### New York Concert Announcements

#### Thursday, January 4

Boston Symphony Orchestra, evening.....Carnegie Hall  
Willem Van Den Andel, piano recital, evening.....Town Hall

#### Friday, January 5

Maria Ivogun, song recital, evening.....Carnegie Hall  
La Forge-Berumen Noonday Musicales.....Aeolian Hall  
Myra Hess, piano recital, evening.....Aeolian Hall  
Friday Morning Musicales.....Biltmore

#### Saturday, January 6

Boston Symphony Orchestra, afternoon.....Carnegie Hall  
Philharmonic Society of New York, evening.....Carnegie Hall  
Harold Bauer, piano recital, afternoon.....Aeolian Hall  
Nadia and Clara Reisenberg, evening.....Town Hall

#### Sunday, January 7

Jascha Heifetz, violin recital, afternoon.....Carnegie Hall  
Symphony Society of New York, afternoon.....Aeolian Hall  
Pablo Casals, cello recital, afternoon.....Town Hall

#### Monday, January 8

Juan Manen, violin recital, evening.....Carnegie Hall  
Beethoven Association, evening.....Aeolian Hall  
Anton Biloti, piano recital, afternoon.....Town Hall  
Agatha Berkhoel, song recital, evening.....Town Hall

#### Tuesday, January 9

Frieda Hempel, song recital, evening.....Carnegie Hall  
Norma Drury, piano recital, afternoon.....Aeolian Hall  
Renée Chemet, violin recital, evening.....Aeolian Hall  
Amy Grant, opera recital, 5:30.....Town Hall  
Bachaus, piano recital, evening.....Town Hall  
Philharmonic Society of New York, evening.....Metropolitan Opera House

#### Wednesday, January 10

Banks Glee Club, evening.....Carnegie Hall  
Ernesto Berumen, piano recital, afternoon.....Aeolian Hall  
Tom Williams, song recital, evening.....Town Hall

## The Steinert Pianoforte

### THE EXCLUSIVE PIANO

M. STEINERT & SONS, Steinert Hall, 162 Boylston St.  
BOSTON, MASS.



### STEGER

The Most Valuable Piano in the World



## BUSH & LANE

HOLLAND, MICH.

## WING & SON, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

## BALDWIN

Cincinnati

## LESTER PIANO

ONE OF THE  
OLD MAKES

PHILADELPHIA

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK  
120 CLAREMONT AVENUE Frank Damrosch, Director

Lambert **MURPHY** T EN O R  
METROPOLITAN OPERA CO.  
For Concert Engagement Apply to  
THE WOLFSONN MUSICAL BUREAU  
712-718 Fisk Bldg. New York

**VICTOR HARRIS** THE BEAUFORT  
140 West 57th Street  
Tel. 3053 Circle 7  
TEACHER OF SINGING IN ALL ITS BRANCHES

**N. Y. AMERICAN CONSERVATORY**

163 West 72nd Street, NEW YORK  
CARL HEIN—DIRECTORS—AUGUST FRAEMCKE  
HANS LETZ, WILLIAM EBANN, RUBIN GOLDMARK, and many other eminent instructors.  
All branches of Music from beginning to artistic perfection.  
Send for Catalogue



# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue  
Steinway, Borough of Queens, New York

Warerooms: } Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

# Mason & Hamlin

"THE STRADIVARIUS  
OF PIANOS"

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

NEW YORK WAREHOUSES, 313 Fifth Avenue

# KRANICH-&-BACH

*Ultra-Quality PIANOS  
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

The  
**Celco**  
Reproducing Medium  
TRADE MARK

The Celco Reproducing Medium  
in the

**A. B. Chase**

Established 1875

**Emerson**  
Established 1849

**Lindeman & Sons**  
Established 1836

United Piano Corporation

20 West 45th Street

New York City

The  
Name **Sohmer**



on a piano is a guarantee of quality;  
a synonym for artistic excellence.

For forty years the Sohmer family  
have been making Sohmer pianos.

To make the most artistic piano  
possible has been the one aim, and  
its accomplishment is evidenced by  
the fact that:

There are more Sohmers in use in the Metro-  
politan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

NEW YORK, June 19th, 1910  
The Autopiano Company,  
On-the-Hudson at 51st Street,  
New York City.

DEAR SIRS—

You are certainly to be congratulated on your  
splendid achievement in the production of the  
Autopiano, which I consider one of the finest players  
I have ever played.

It is so exquisitely beautiful in tone and expres-  
sion, so unquestionably superior, that I can readily  
understand why the Autopiano leads in the player  
piano world.

Sincerely,

*Paul Althouse*



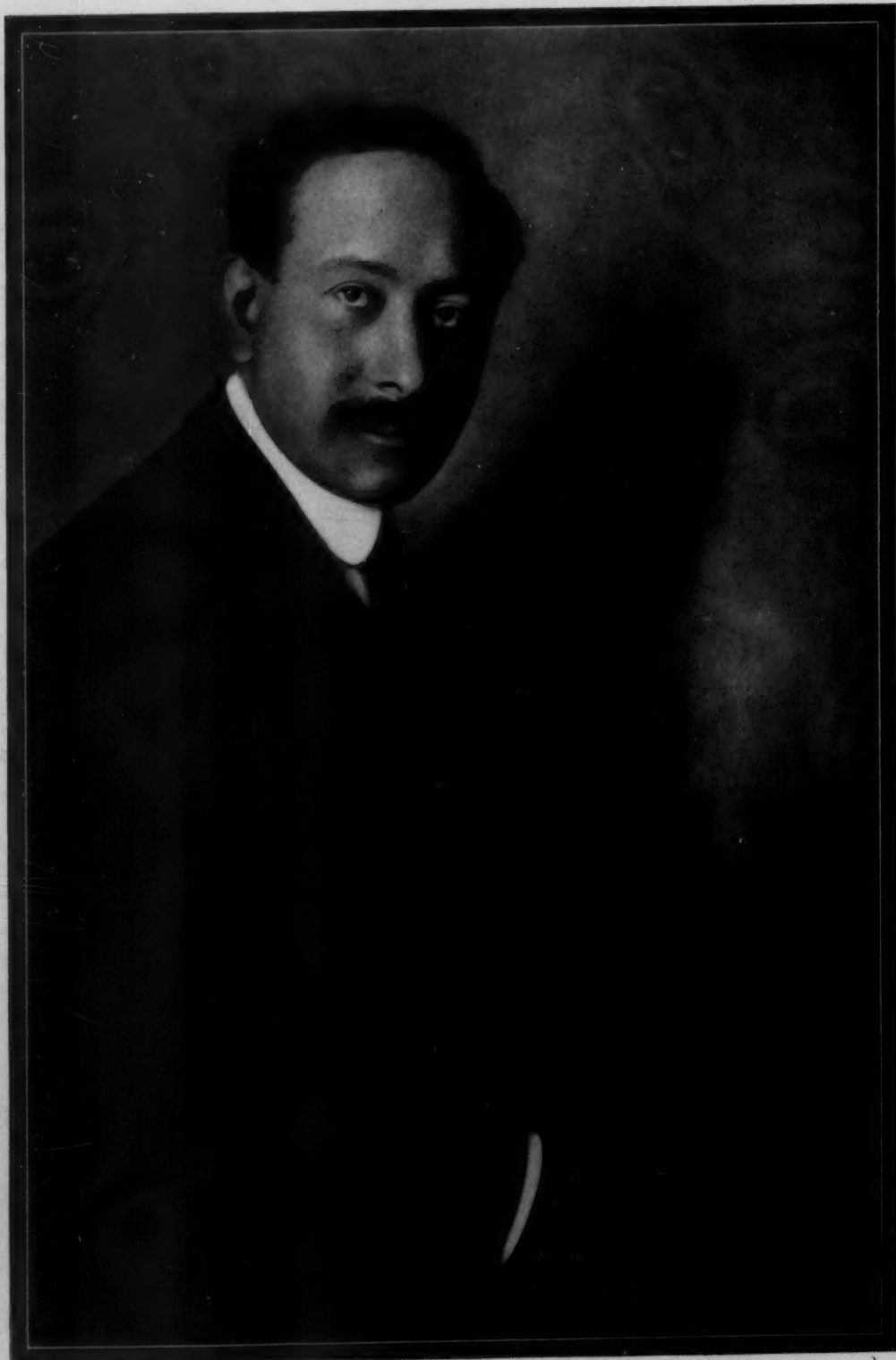
**THE AUTOPIANO COMPANY**

On-the-Hudson at 51st Street

New York

# MUSICAL COURIER

*Weekly Review OF THE World's Music*



© E. F. Foley

GIORGIO POLACCO



